Lute Society of America Quarterly
Digital Supplement

No. 14 — December, 2021
Supplement to LSAQ Vol. 56 No. 1

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87 Saltarel de la lonetta
88 Pass'e mezo de la sasinata
89 Saltarello de la sasinata

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PO Box 6499 Concord, CA 94524 lsaq.editor@gmail.com 925/686-5800

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ISSN 1547-982X

A History of the Lute
From Antiquity to the Renaissance
by Douglas Alton Smith

$24.95 LSA Members
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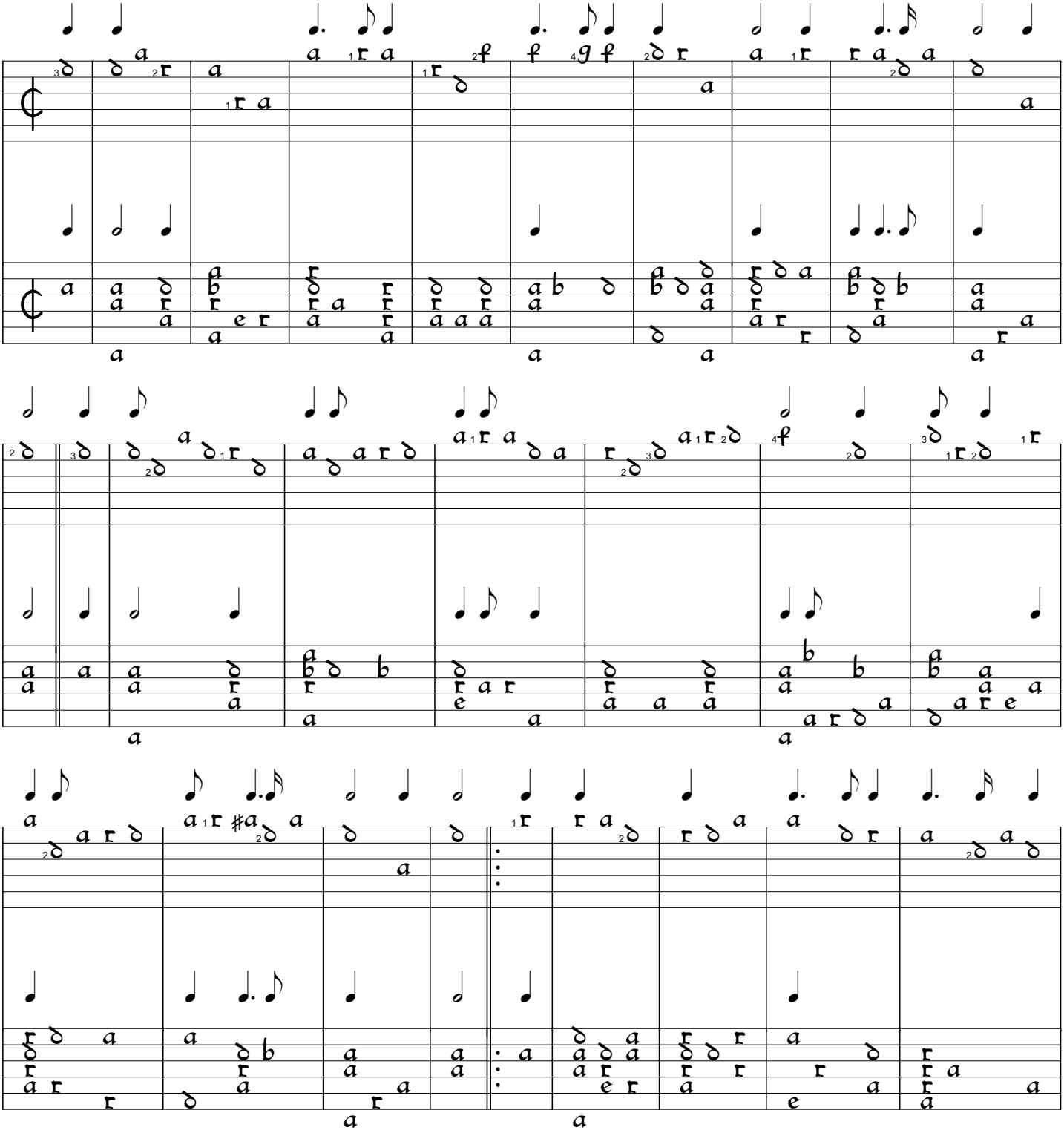
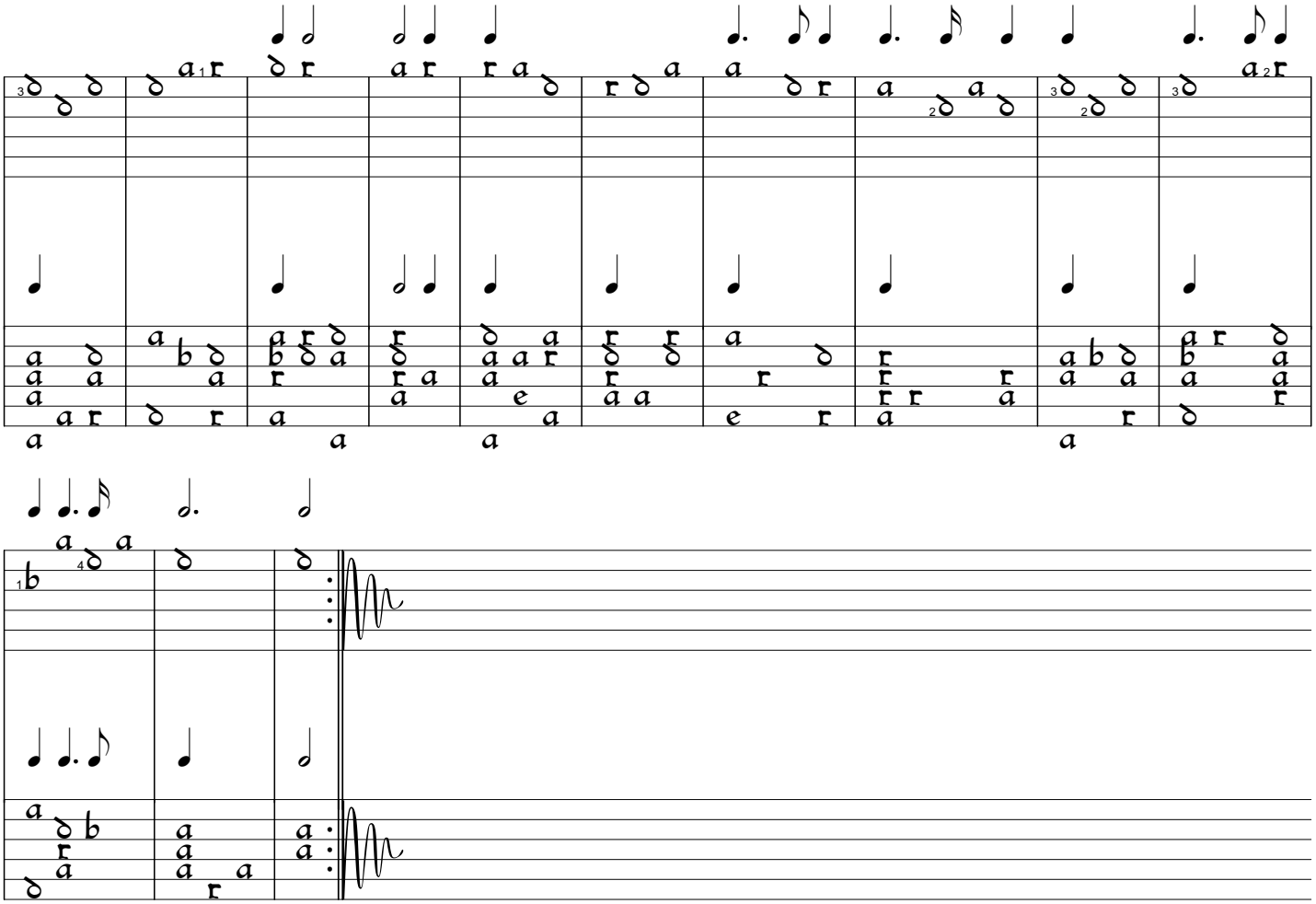
www.lutesocietyofamerica.org

Cantus [La Valette]
Tenor sur la Vallette - originally a 5th lower
Arranged for Equal Lutes

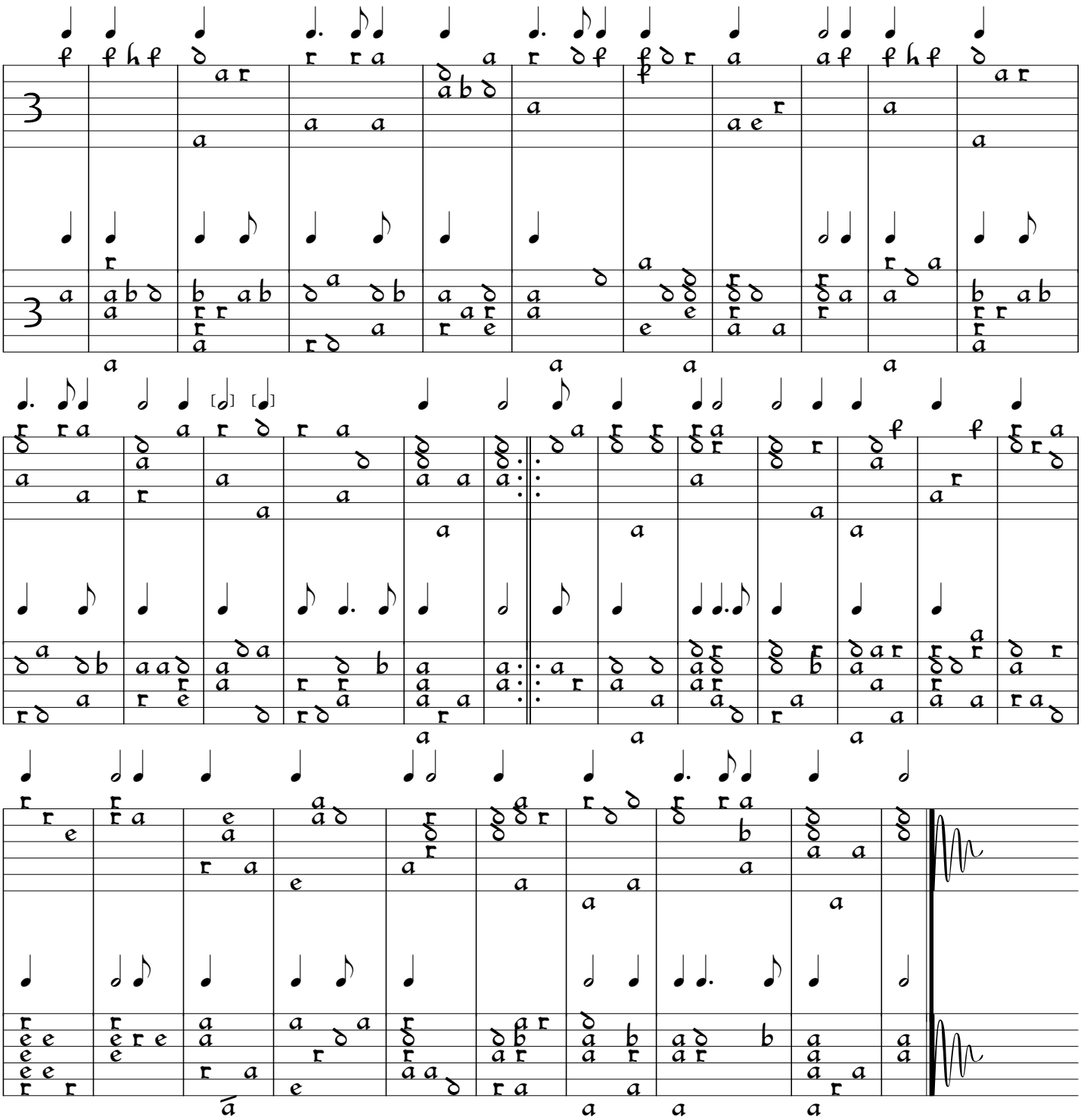
Staff 1 - Swan Rsp-ONo124 f. 90v
Staff 2 - Swan Rsp-ONo124 f. 91

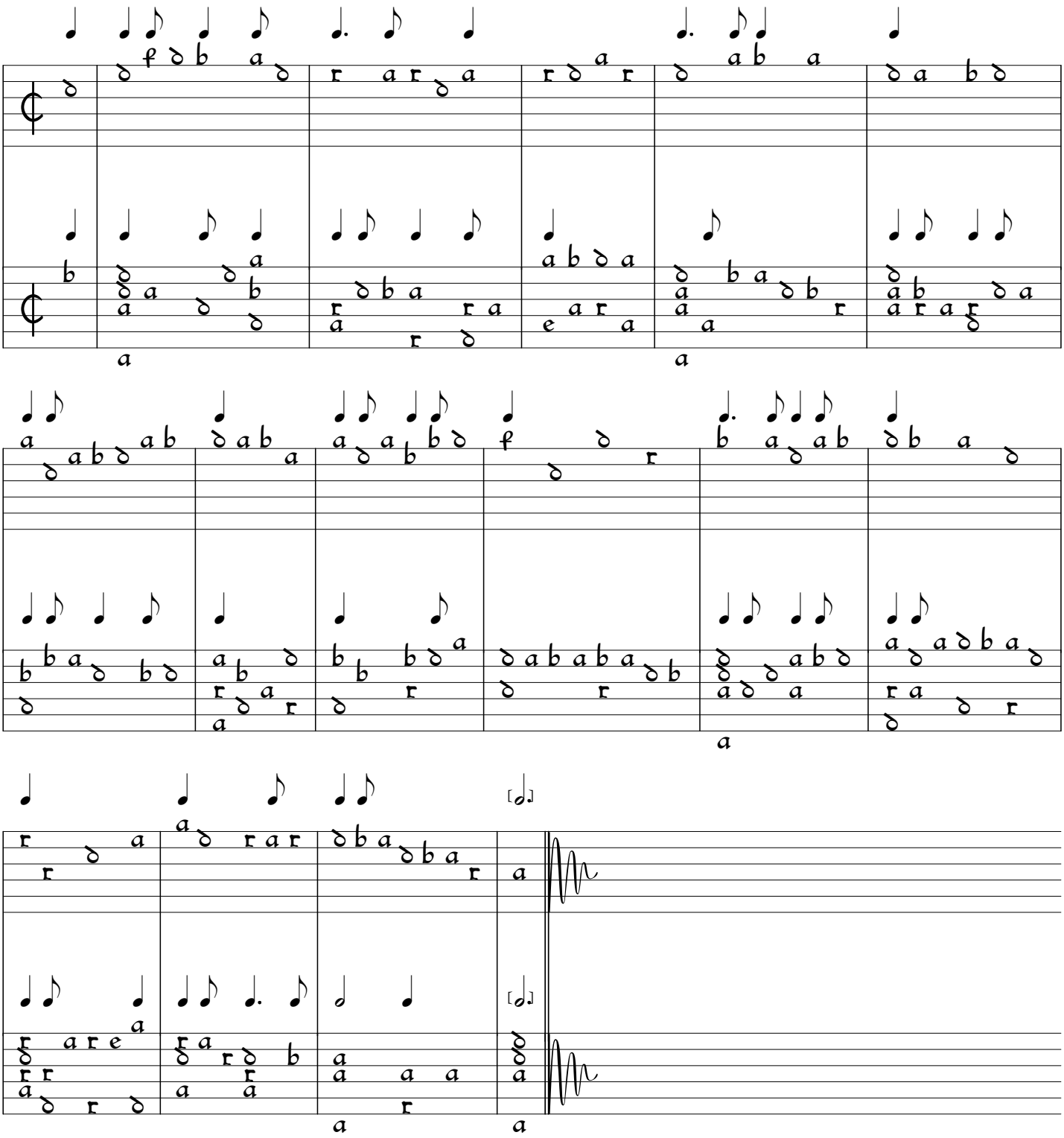


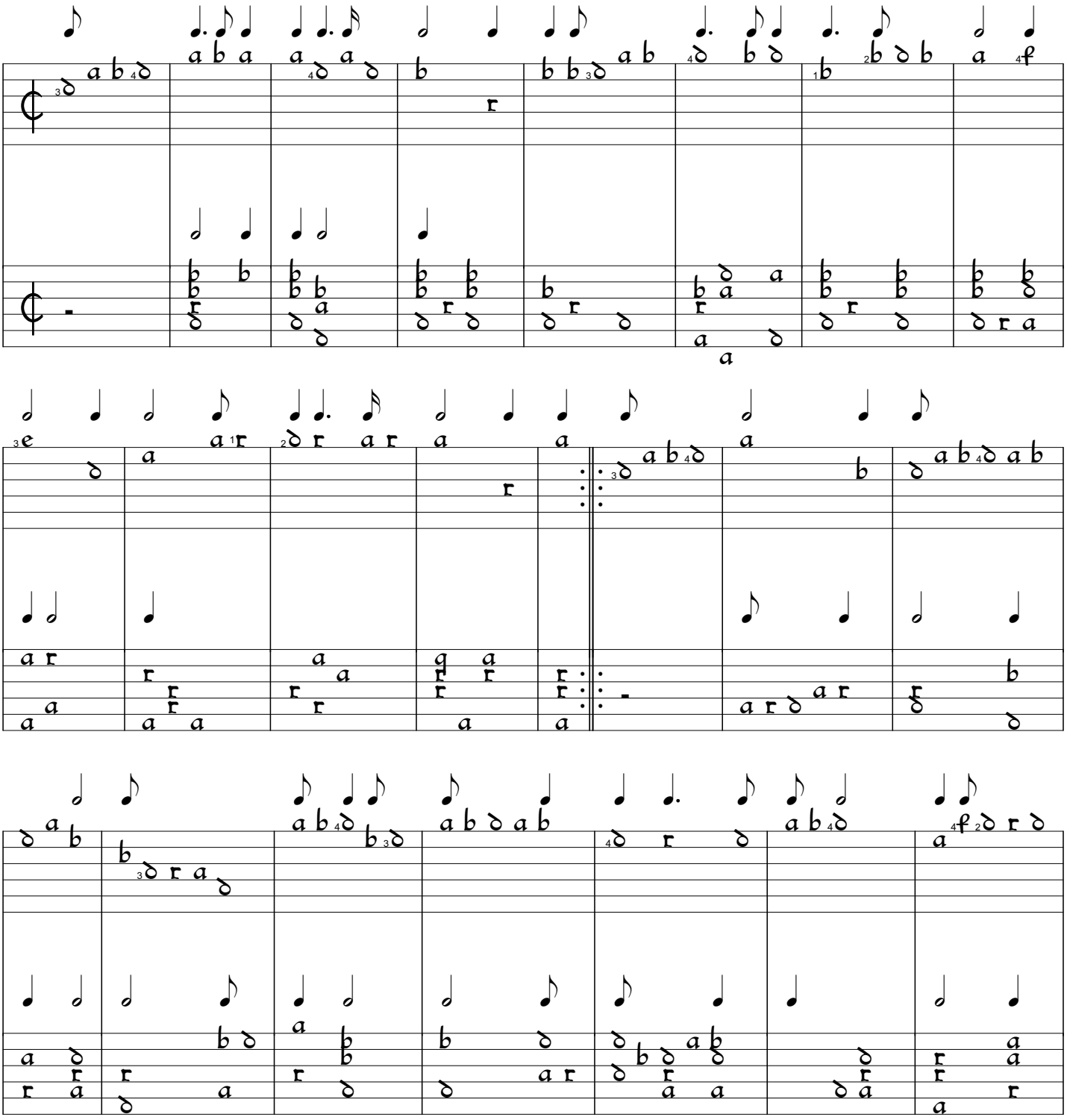


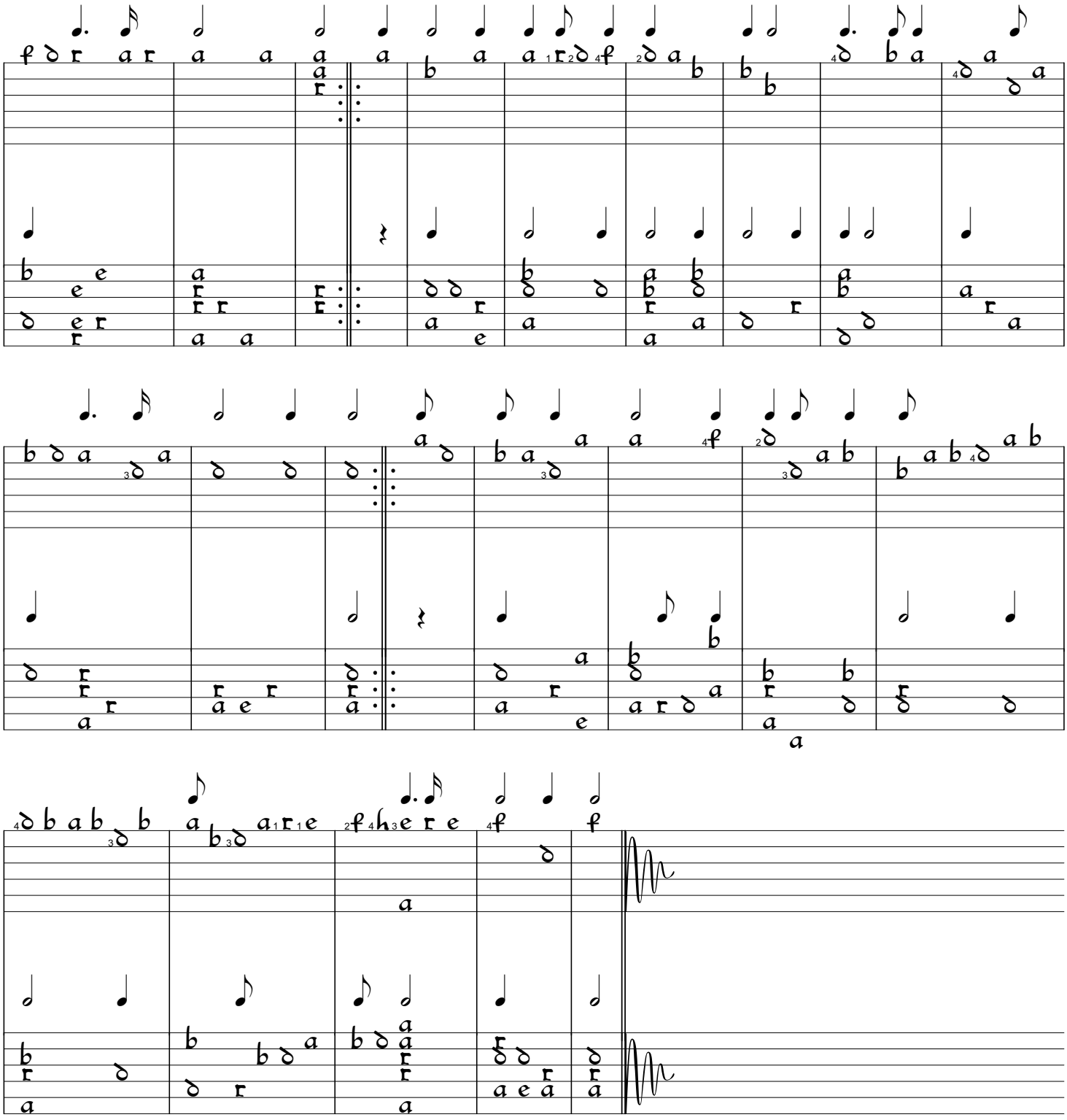
Courante & Tenor
a = F

Swan f, 90
Nuremberg 33748-1 f. 53v



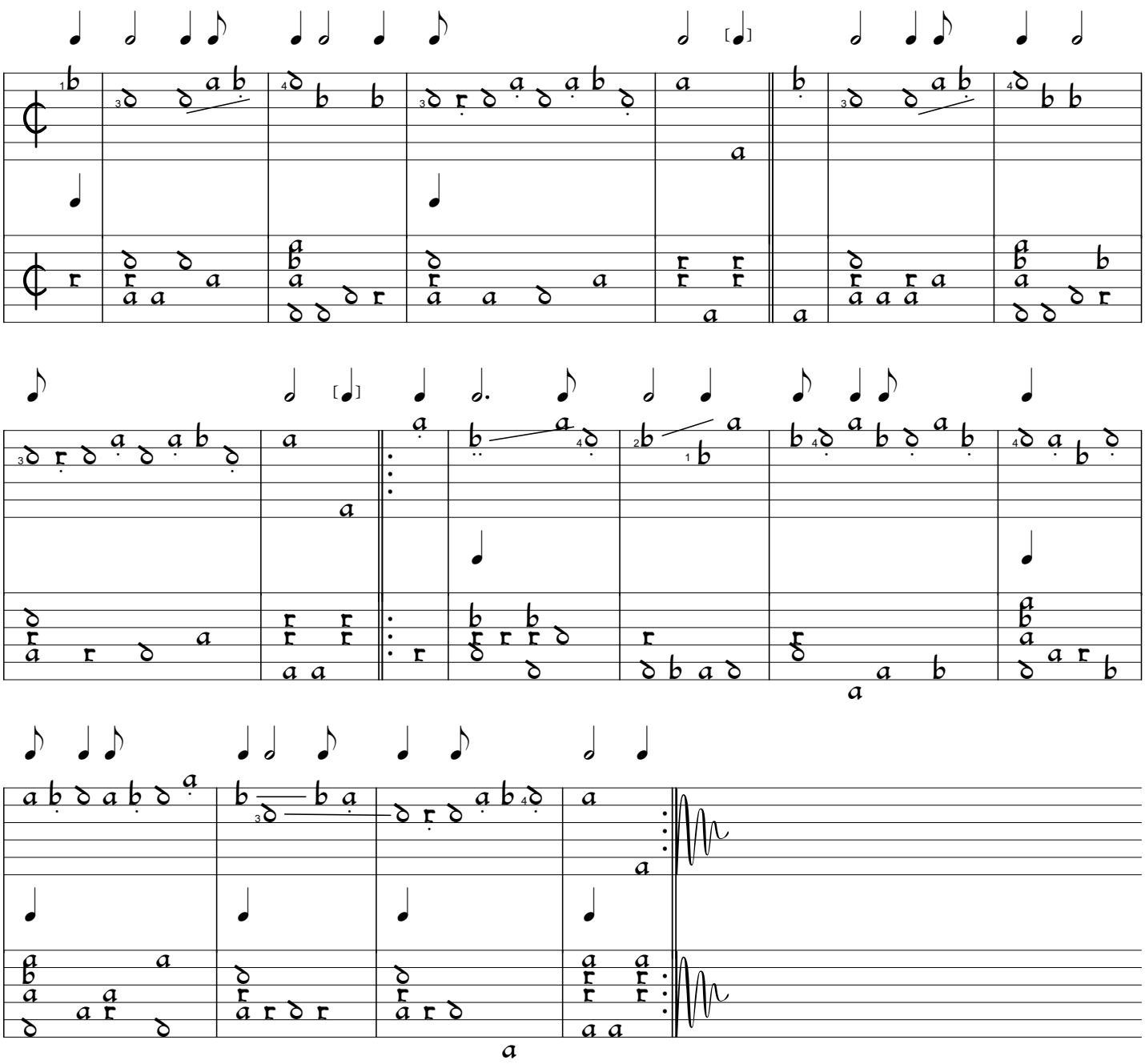






La Bouree
Cantus & Bassus a = F

Swan 88v/1-89



Source Materials for Duets from the “Swan Manuscript”

Cantus [La Valette] -
Tenor sur la Vallette - lute a 4th apart

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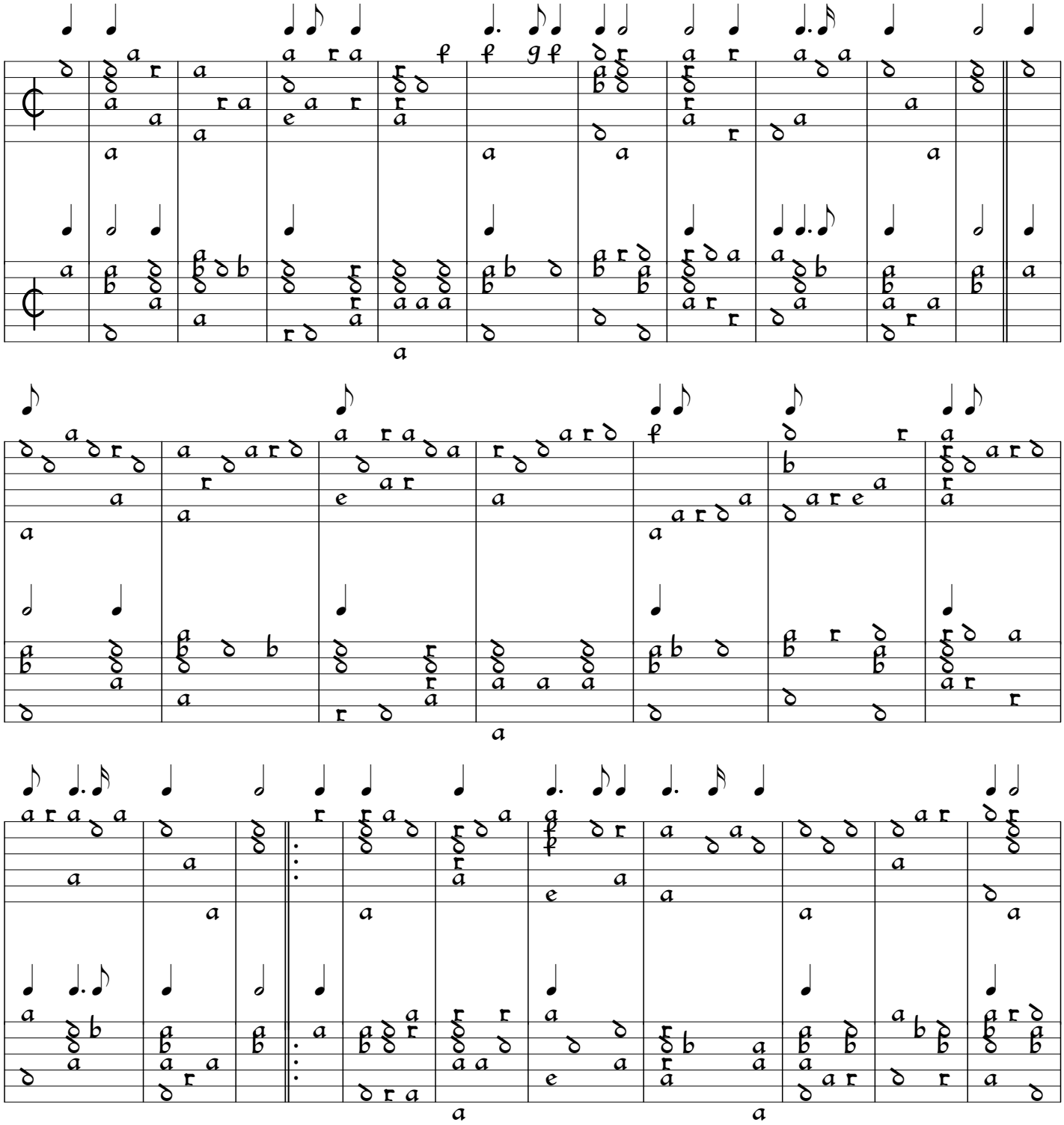
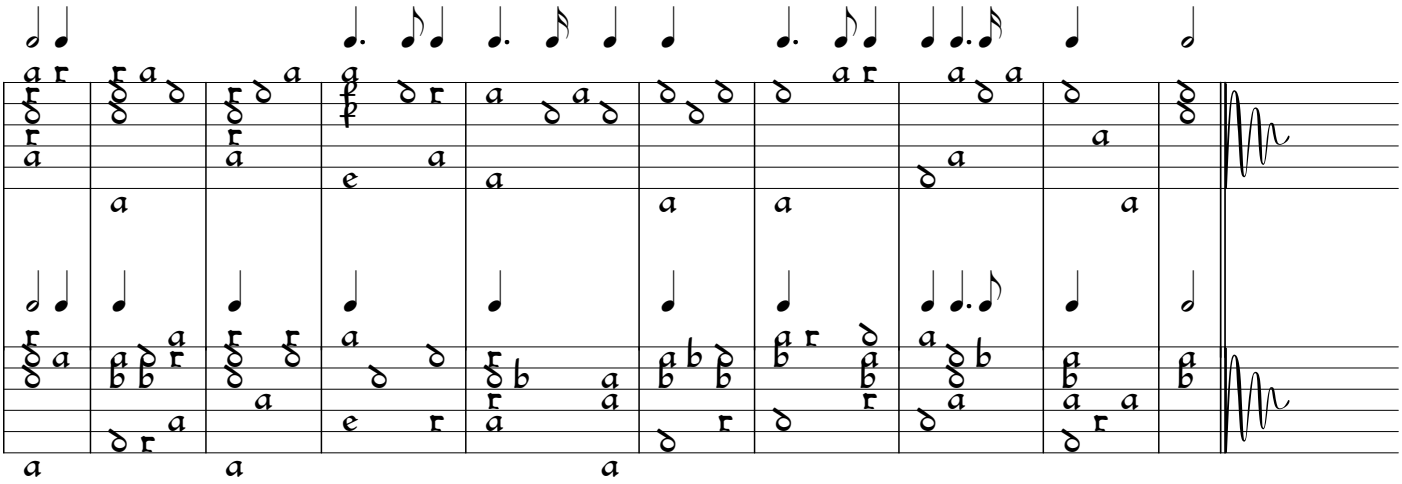
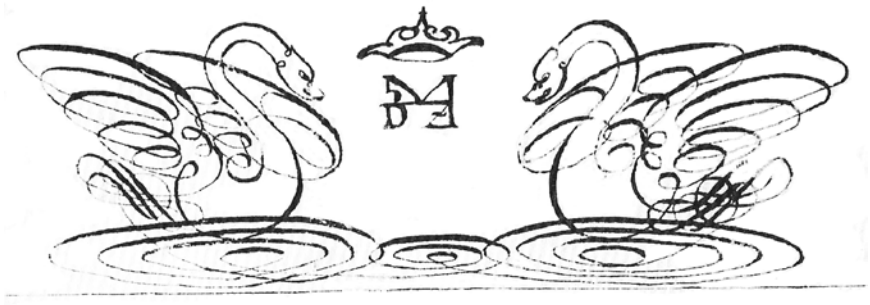
Staff 2 - Swan Rsp-ONo124 f. 91





Notes on the Arrangements



The "Swan Manuscript" was a good place to find inspiration for arranging some easy duets. Named after the swans that someone drew in the front on the manuscript, it contains nusic from the early 1600s—many courantes in the new (at that time) French style, and some older pieces.

There are two intermediate-level duets for lutes tuned a fourth apart, plus a bass part that is missing its melody part. The complete duets—"La Vallette," and "La Bouree" are popular French tunes with many concordances for ten-course lute and other instruments from composers like Ballard and Vallet.

There is one bass part, called "Tenor" which is missing its melody part in "Swan." This part is on f. 90r upside down, immediately before the "La Vallette" duet. It is another popular tune and there is a lute solo in Nuremberg 33748 which was edited here to make a melody part for this duet. Since this is called "Tenor," it could possibly be played with an additional bass lute or bass viol. Other sources for this piece include the "Haselmere Manuscript" GB-HAdolmetsch ms. II.B.1 and the "Per Brahe Manuscript,"

The other duets have been made from solos in the "Swan Manuscript." "Pauana Spanola" is ofter is called the "Spanish Pavan" in other sources, The part in "Swan" seems to be a tenor part, or a series of divisions almost reminiscent of the lute parts in English consort lessons.

Valerius's *Nederlandtsche Gedenck-Clanck* (p.258-60) most often includes just a lute and cittern part for each piece (which do not seem to go together as duet, or might with a lot of editing), but the "Pavane d'Espagne" is set for three lutes (treble, tenor and bass) offering plenty of ideas for a melody part to go with the "Swan" tenor.

"Co: La Signolle" is another popular tune with solo settings in Valerius (called Courante Seignor, p.251), Vallet 1615 (called "La Signolle", f/79), and Aegidius, f. 188v. A common feature in all of them is the melodic figure at the start of the B section where one part answers the other, an octave apart. This seems like an ideal feature to work into a duet. The rest of the second lute part was created using ideas from the other duets.

Sources

"Aegidius/Rettenwert Manuscript." CZ-Pnm IV.G.18., f.188v.

"Per Brahe Manuscript." S-B ms. fil172.

"Haselmere Manuscript." GB-HAdolmetsch ms II.B.1.

Nurenberg 33748 D-Ngm 33748-1 http://dlib.gnm.de/item/Hs33748-1/html

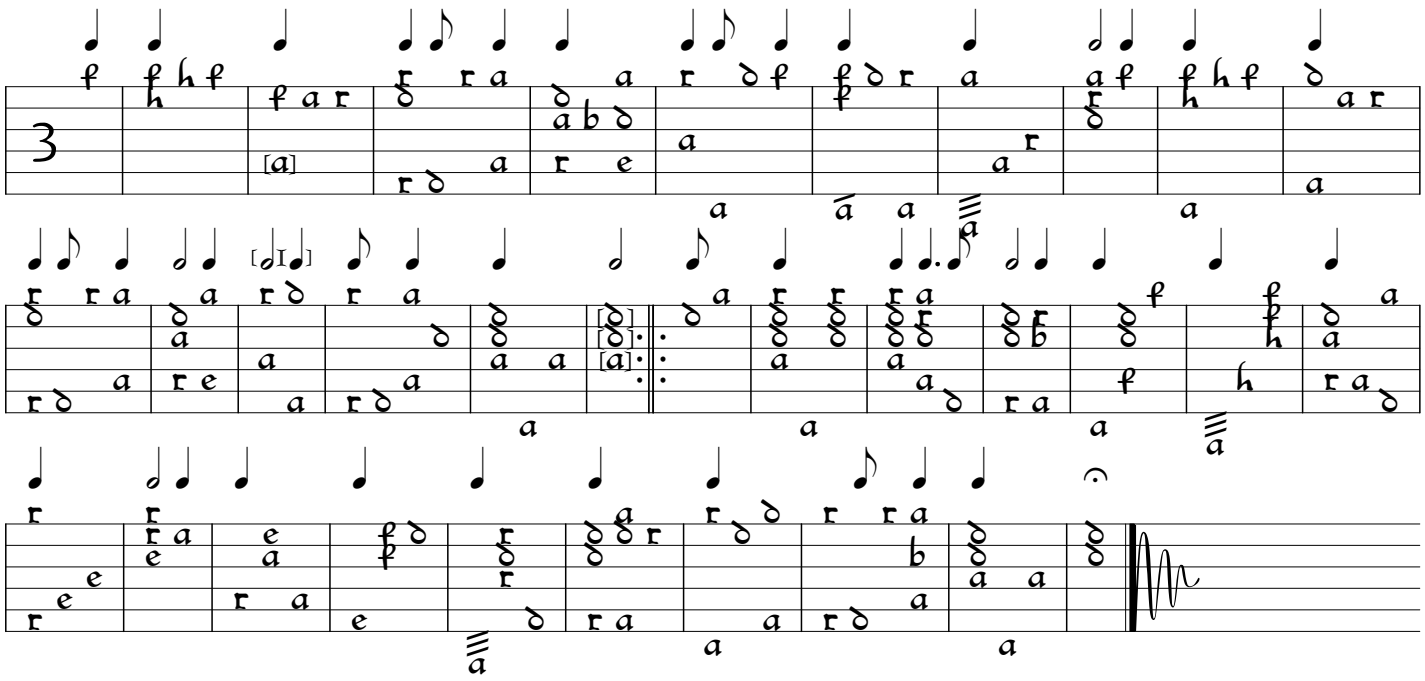
The St. Petersburg "Swan" Manuscript. Facsimile of Manuscript O Nº 124, Library of the St. Petersburg Academy of Sciences. Editions Orphee, Columbus, 1994.

Valerius, Adriaen. *Nederlandtsche Gedenck-Clanck.* Amsterdam, 1626. http://conquest.imslp.info/files/imglnks/usimg/4/49/IMSLP498810-PMLP807887-Nederlandtsche_gedenck-clanck_1626_bub_gb_wxxKAAAAcAAJ.pdf (IMSLP)

Vallet, Nicolas. *Les Secrets des Muses*, Vol. I, Amsterdam: 1615. f.7.

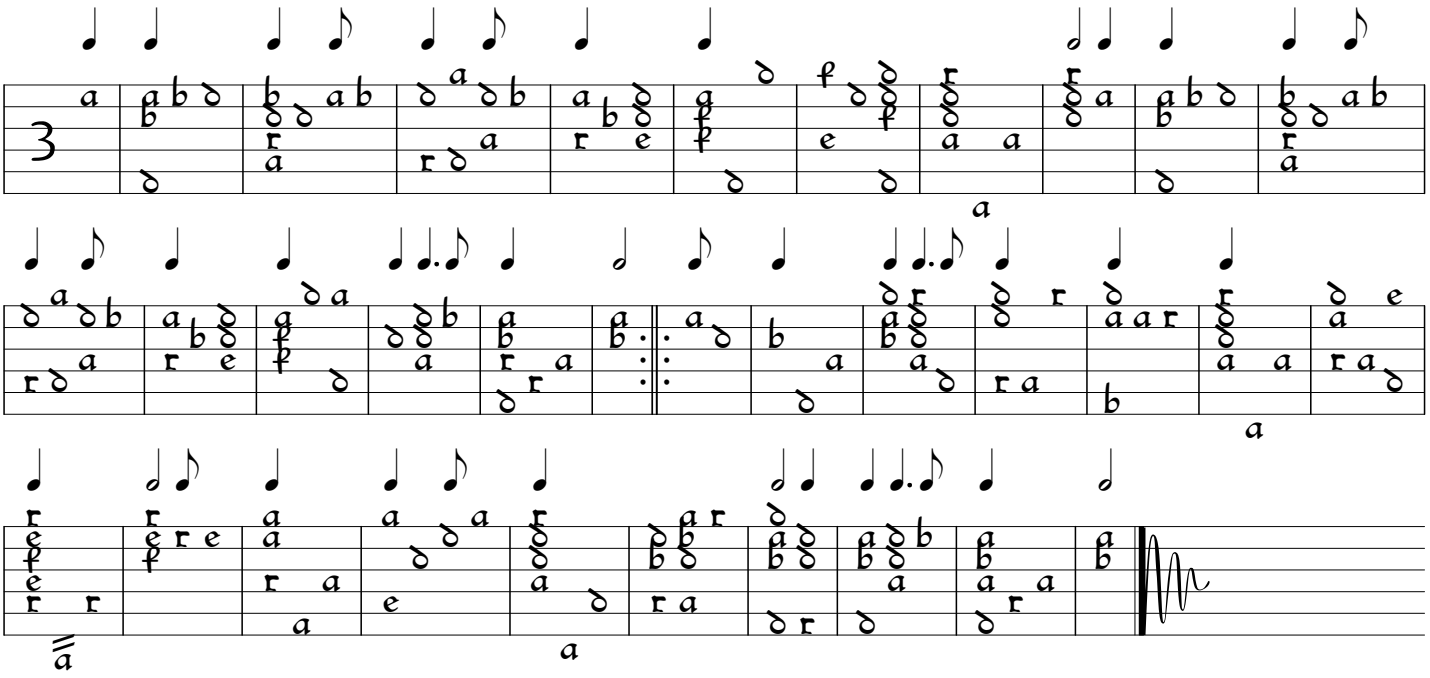
Courante
/a = E

Nuremberg 33748-1 f. 53v



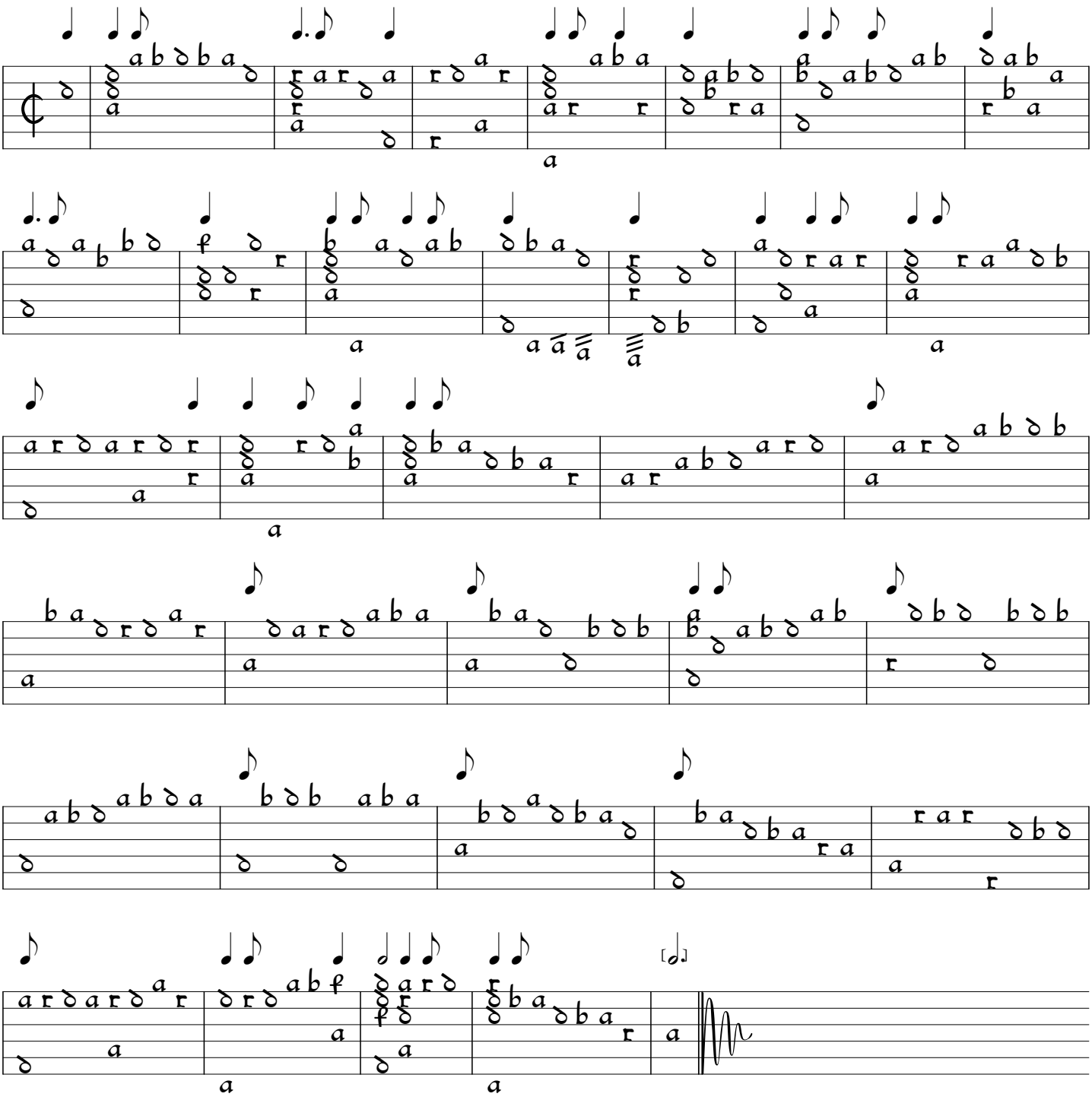
Tenor

Swan f, 90



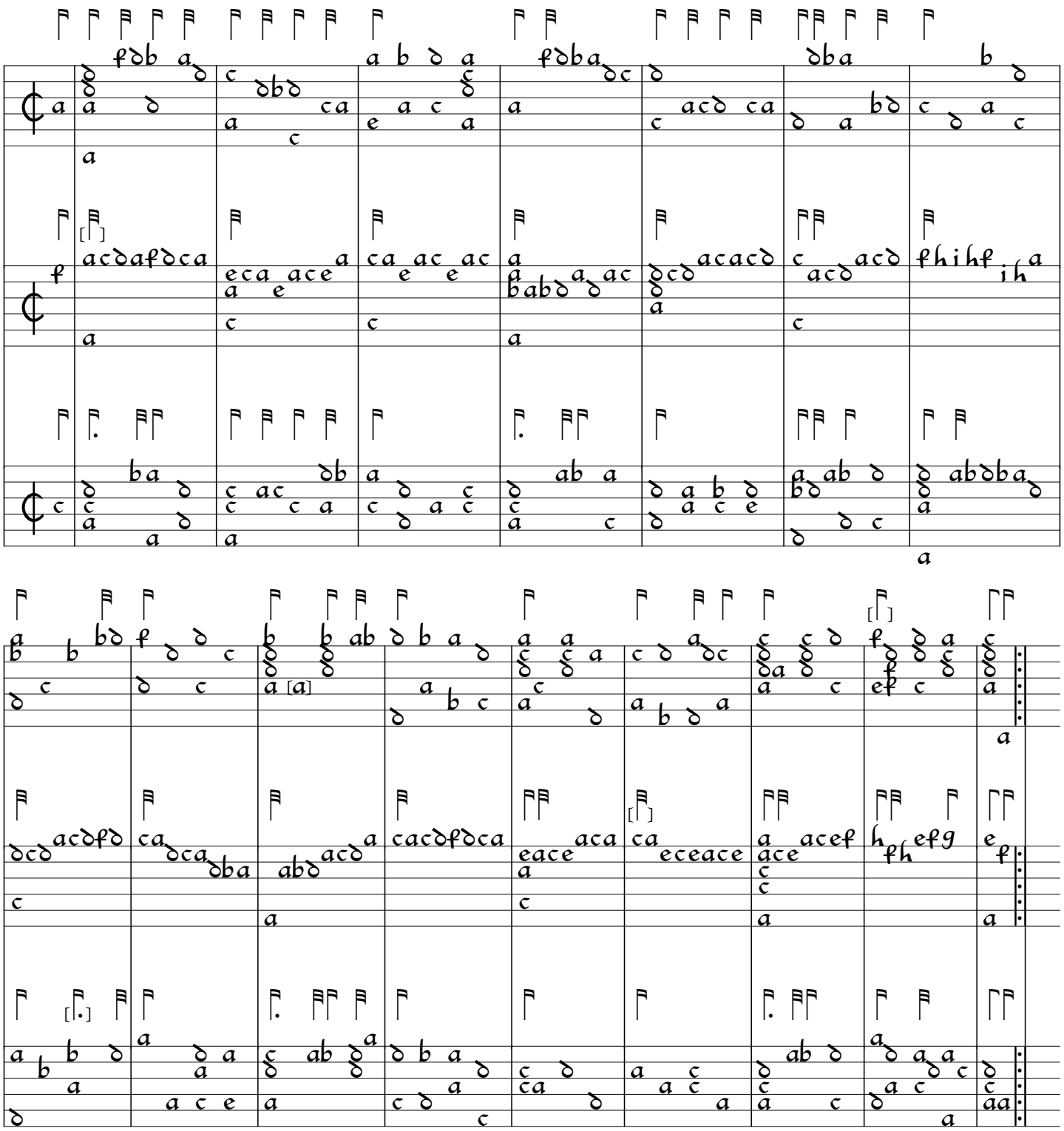
Pauana Spaniola
/a = E flat

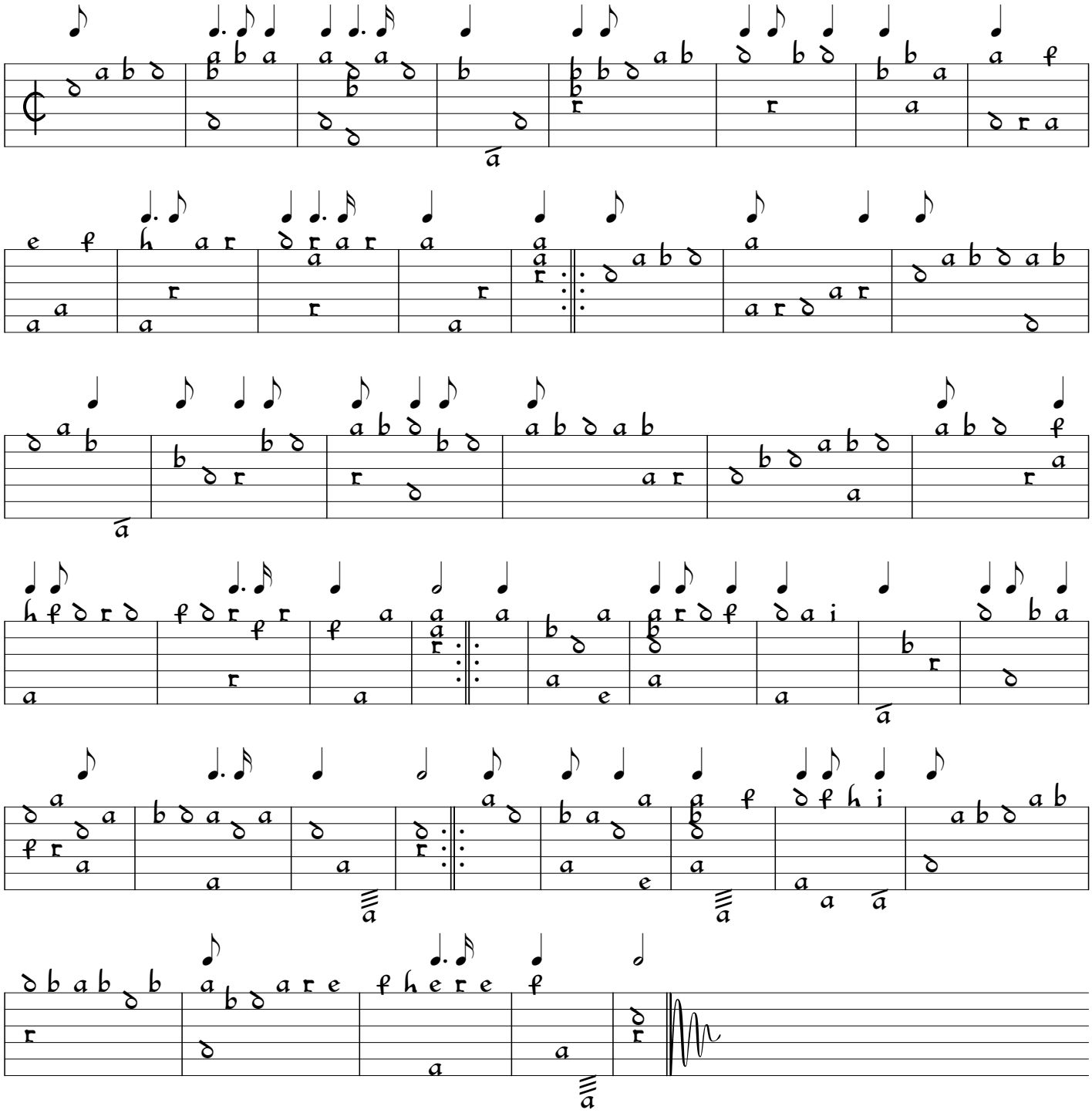
Swan ff. 53v-54



Pavane d'Espagne
Treble Lute in A, Tenor Lute in G, Bass Lute in D

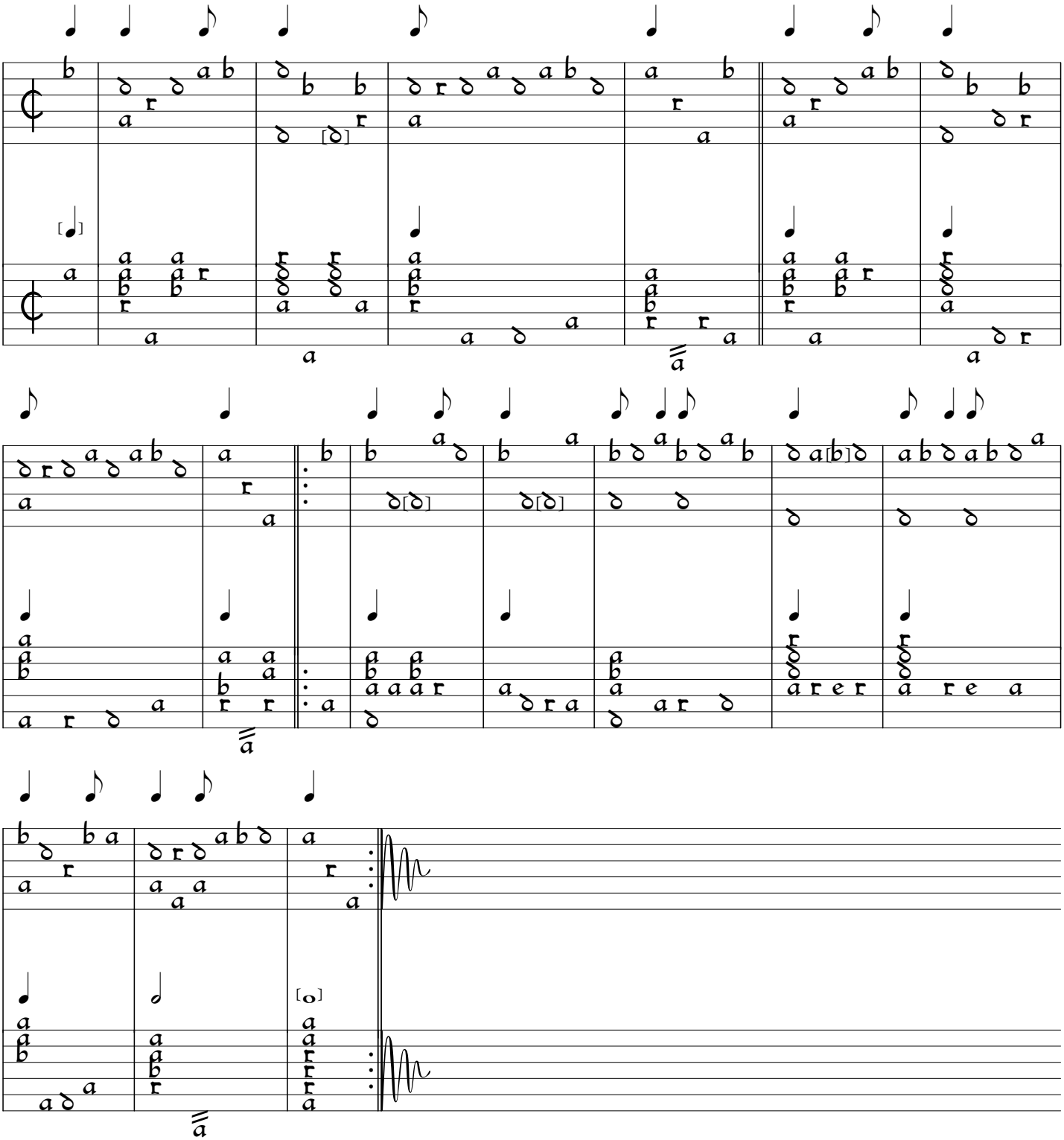
Valerius p258-260





La Bouree
Cantus & Bassus
Lutes tuned a 4th apart

Swan 88v/1-89/1



Extra measure with a mistake in it omitted here.

A Brief Note on the Lute and Cittern Parts

Supplement to
Hidden Ensembles? Lute and Cittern in the "Willoughby Lute Book"

Andrew Hartig

All of the lute parts are playable on six-course lutes. To play the lute parts as a trio, one needs lutes a fourth and a fifth above the part in the lowest key. Lutes with a top string of d', g', and a' would be appropriate, as using a G lute for the middle part retains the usual key used in most sources. The majority of harmonic clashes come from the lowest part, but that doesn't mean that its harmonies are the ones that are "wrong." Rather than change the parts in the attached score, I have left them as-is so that the performers can experience the inconsistencies for themselves and decide which parts need "correcting."

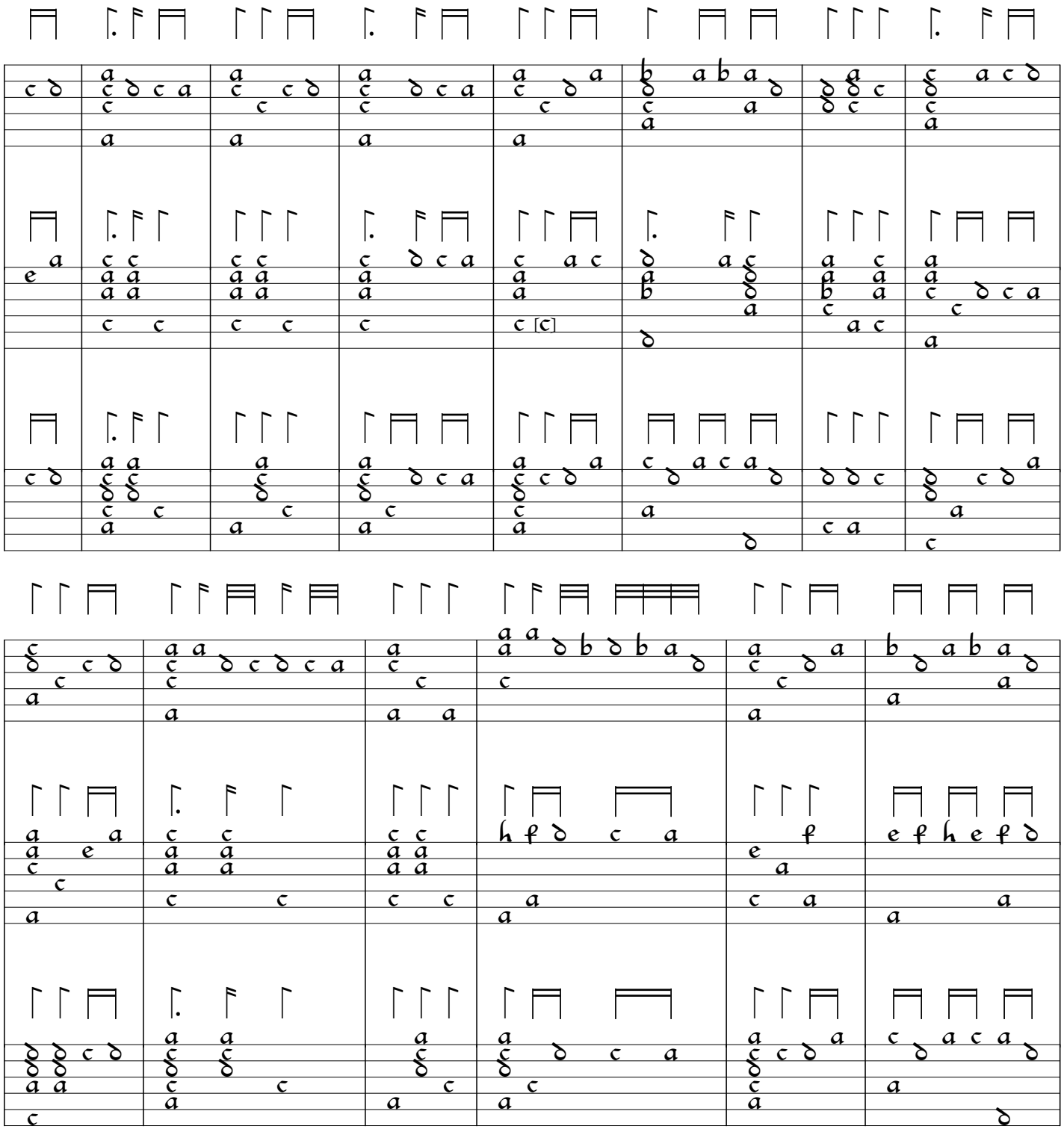
The cittern parts bear a little bit of examination and explanation. All of the parts are playable on four-course chromatic citterns, but the tuning used is the French tuning (nominally low to high: a-g-d'-e') typical of the diatonic cittern. Interestingly, most of the first three systems of the first cittern setting have been partially "corrected" in the MS to the Italian tuning (nominally low to high b-g-d'-e'), but inconsistently. (I have notated all of the cittern parts in the original French tuning, leaving it up to the performer to complete the conversion to Italian tuning if so desired.)

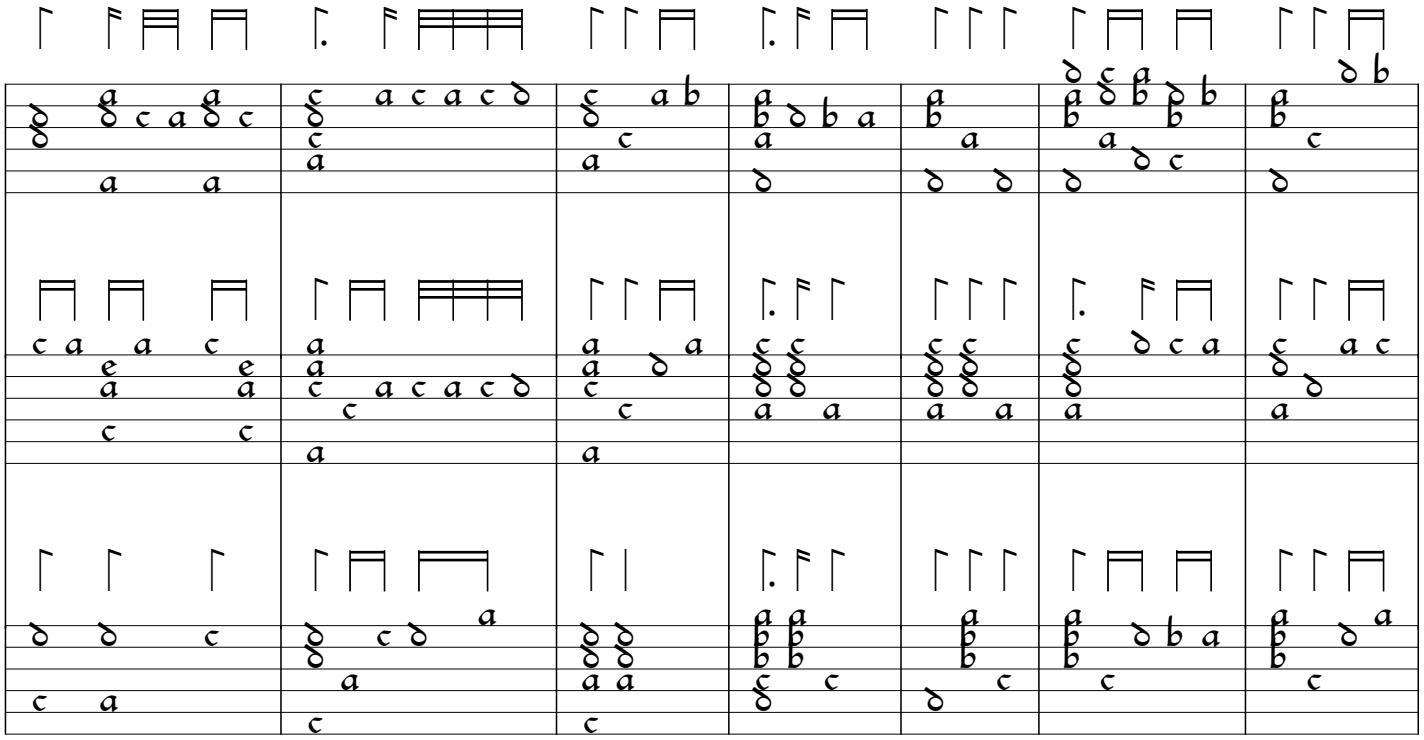
This begs the question as to what type of cittern Willoughby or his various family "musissions" might have played. Peter Forrester suggests in the cittern chapter of Fleming and Page's *Music and Instruments of the Elizabethan Age: The Eglantine Table* (Boydell Press: 2021) that there may be a connection between Sir Francis Willoughby and the chromatic cittern portrayed in the marquetry of the Eglantine Table currently at Hardwick Hall, as Sir Francis was on friendly terms with Bess of Hardwick, who likely had the table commissioned, and the cittern pieces in the Willoughby manuscript are of roughly the same time frame as when the table was probably commissioned. If this is the case, then a chromatically fretted 9-string cittern with a triple strung third course (presumably with octaves) would seem to be appropriate. Using citterns with top strings of b, e', and f#' will match lutes with top strings of d', g', and a', respectively.

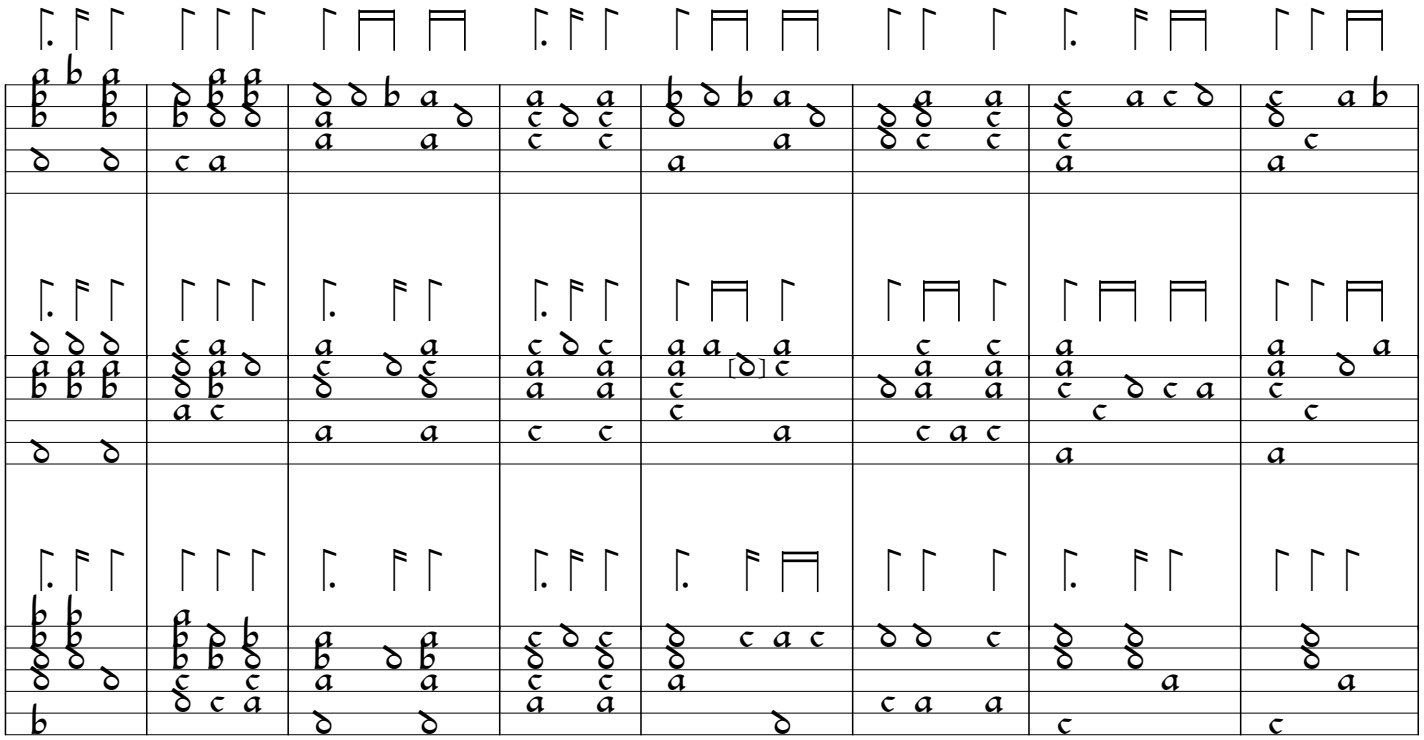
George Gower's portrait of Sir Francis Willoughby For more information see: https://en.wikipedia.org/wiki/Francis_Willoughby_(1547%E2%80%931596)#/media/File:Sir_Francis_Willoughby.jpg)

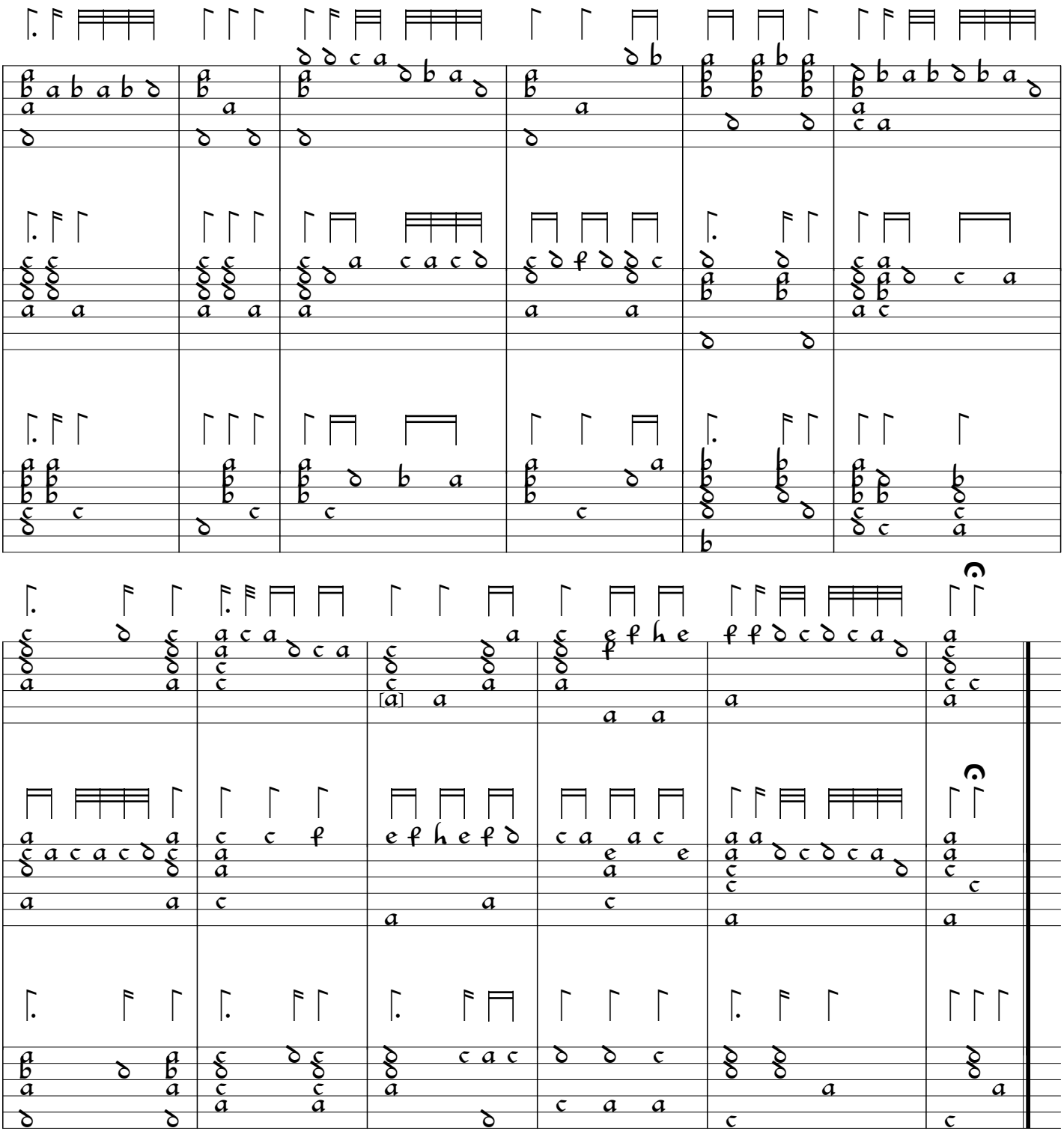
Qui passa [lute]
Stave 1: “Qui passa in the lowest key,” f. 83v-84r [bass]
Stave 2: “Qui passa in the hygher keye,” f. 84v-85r [tenor]
Stave 3: “Qui passa,” f. 85r [alto]

Willoughby MS
CG-No Ms. MiLM 16





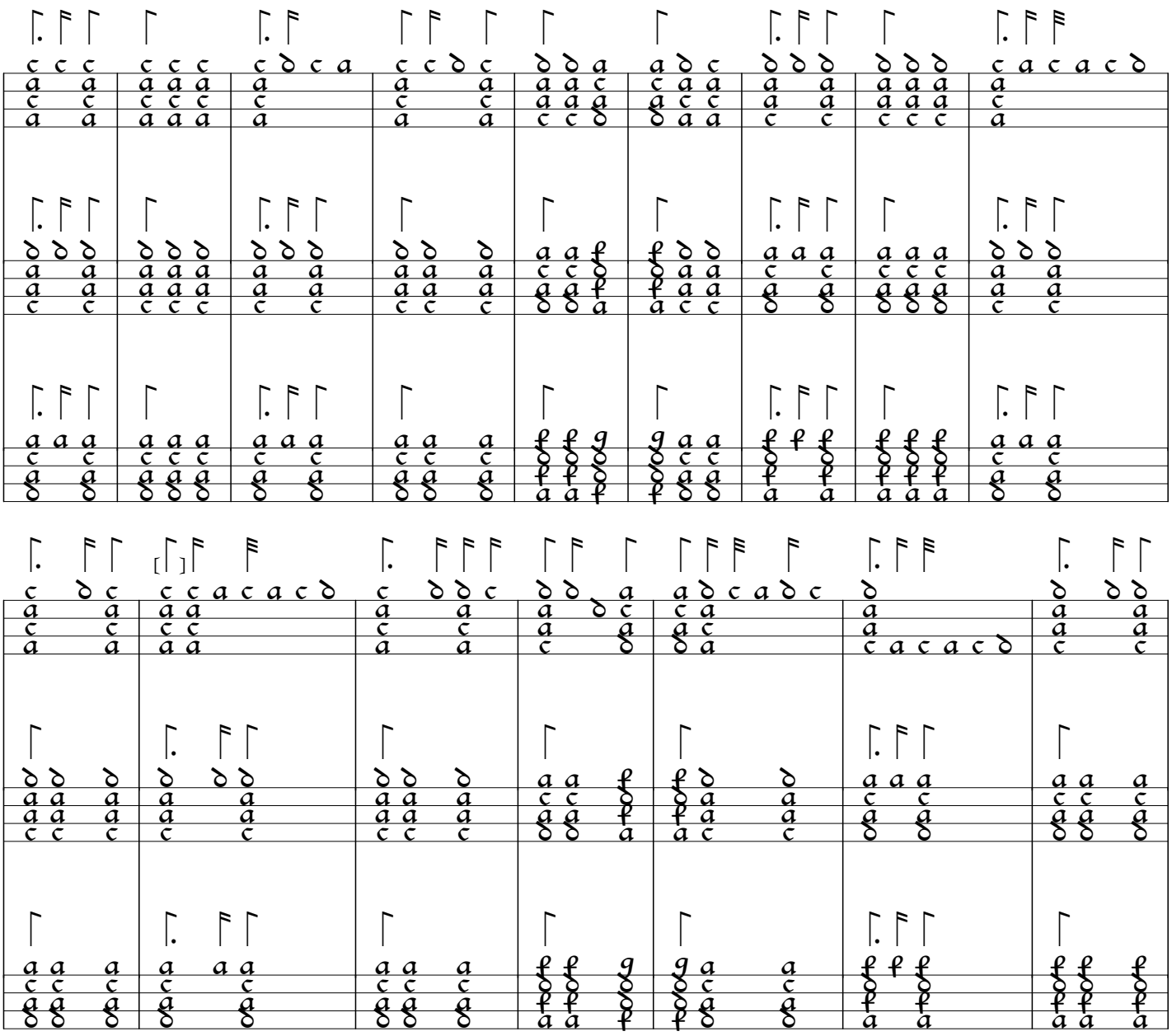


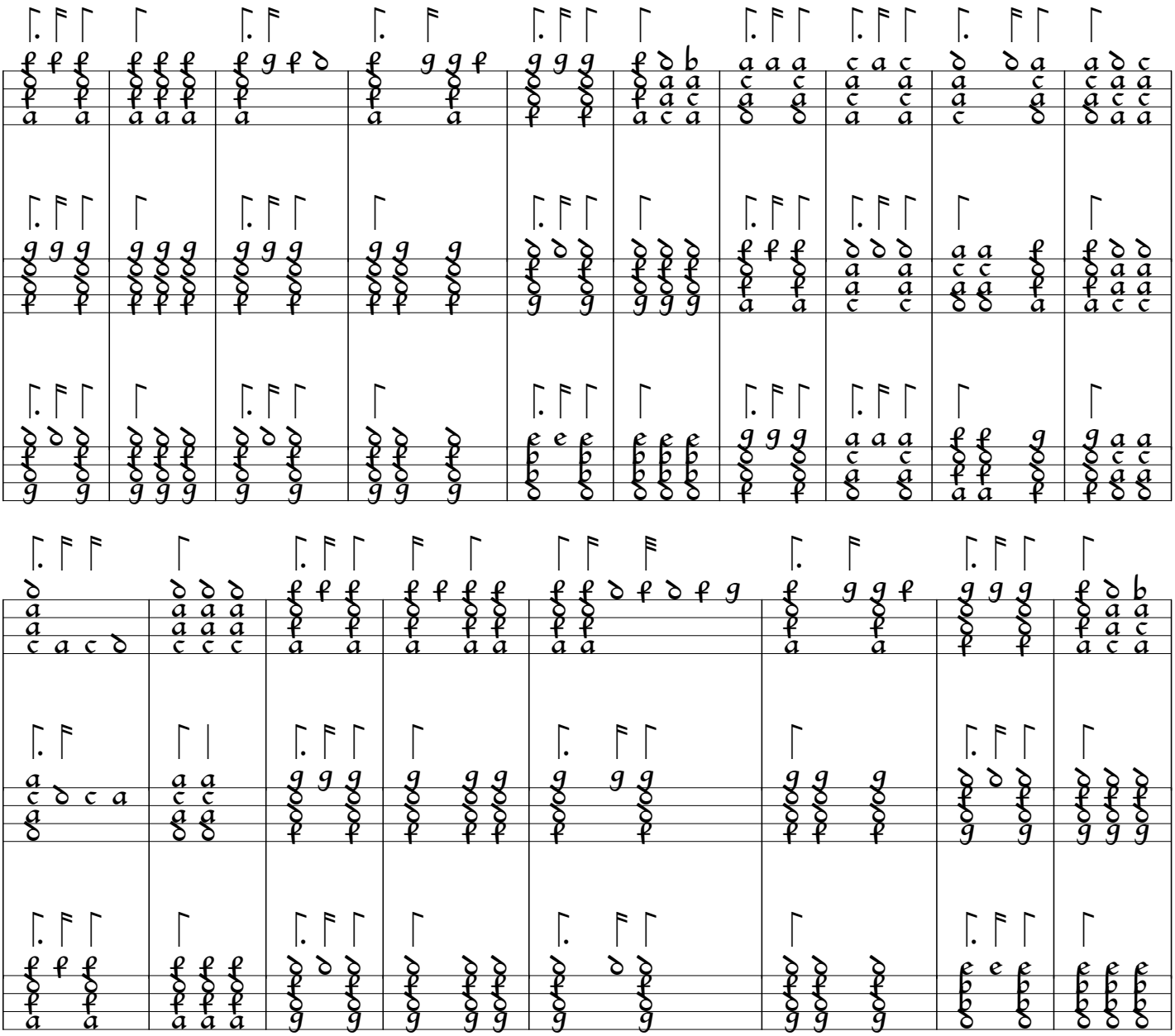


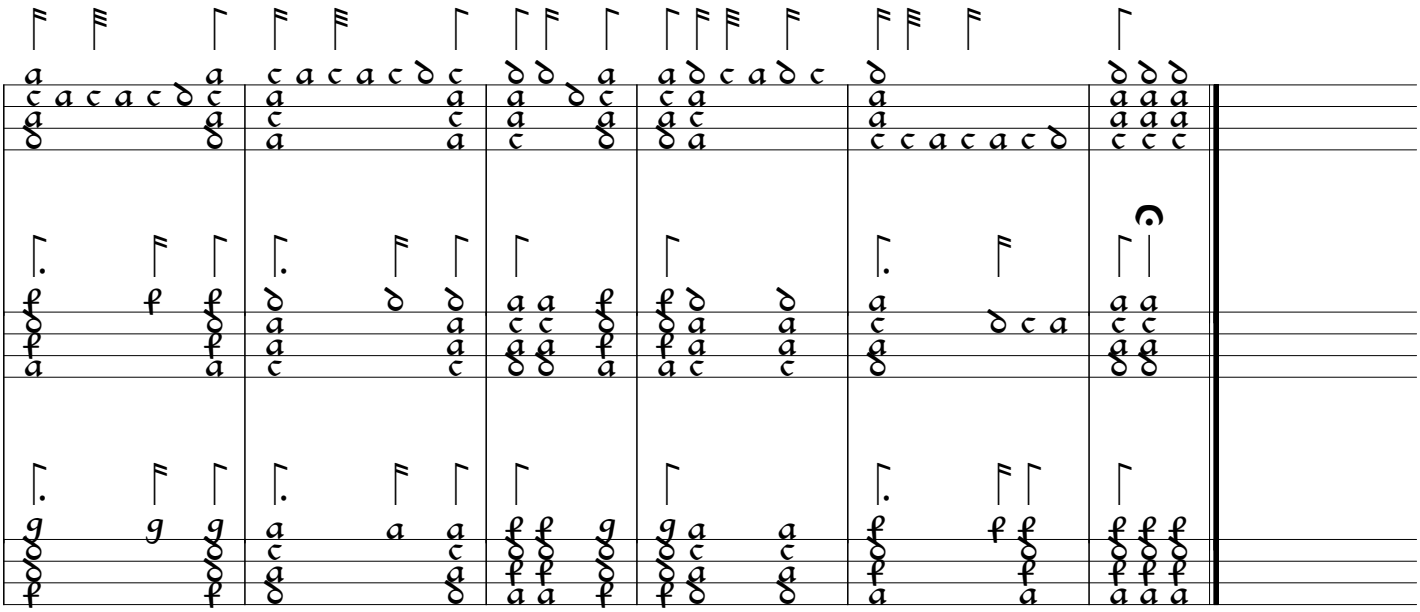
Qui passa [cittern]

Stave 1: “Qui passa,” f. 87v-88r [tenor]
Stave 2: Untitled [qui passa], f. 89r [bass]
Stave 3: “Qui passa,” f. 90r [alto]

Willoughby MS
CG-No Ms. MiLM 16



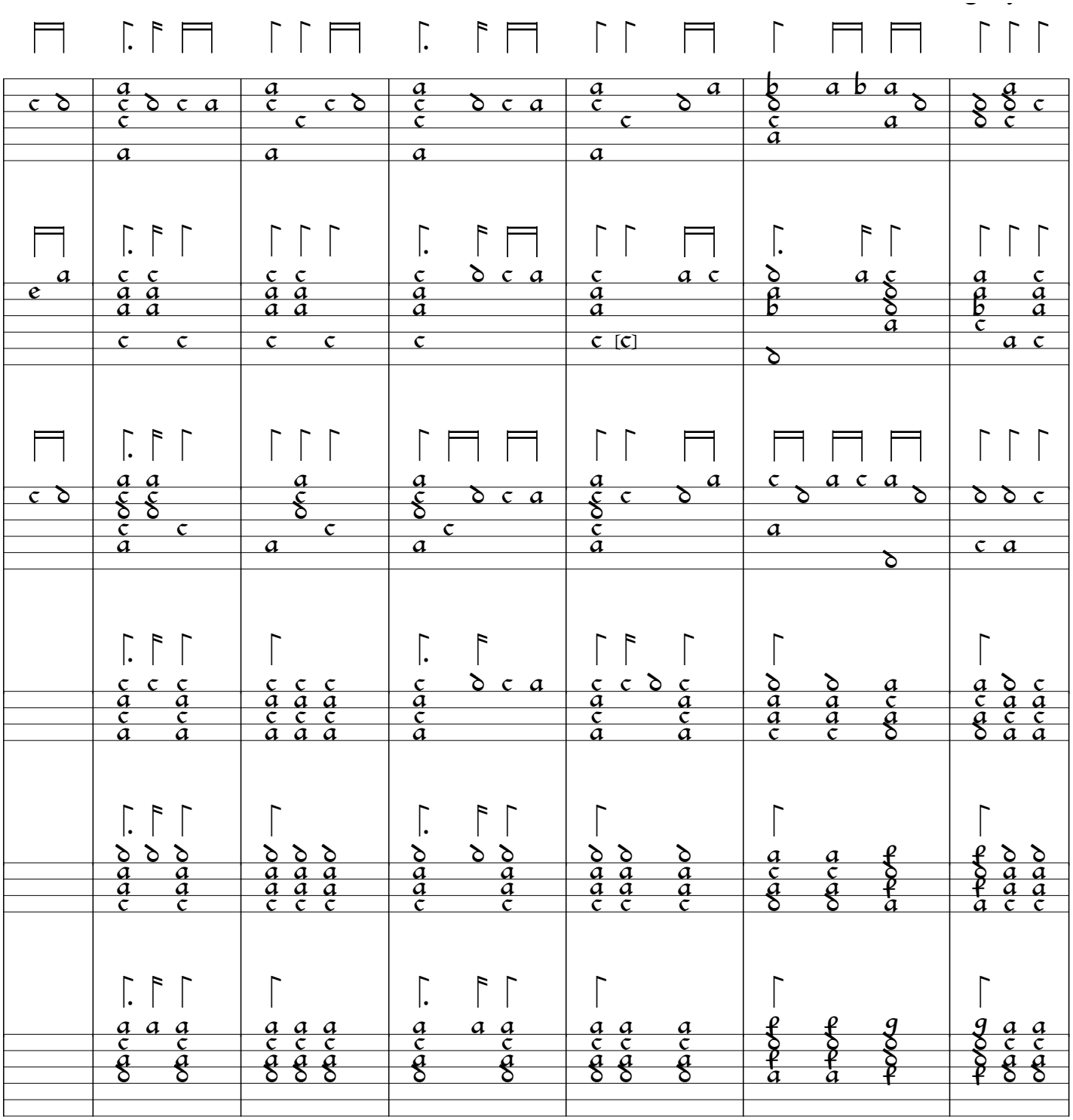


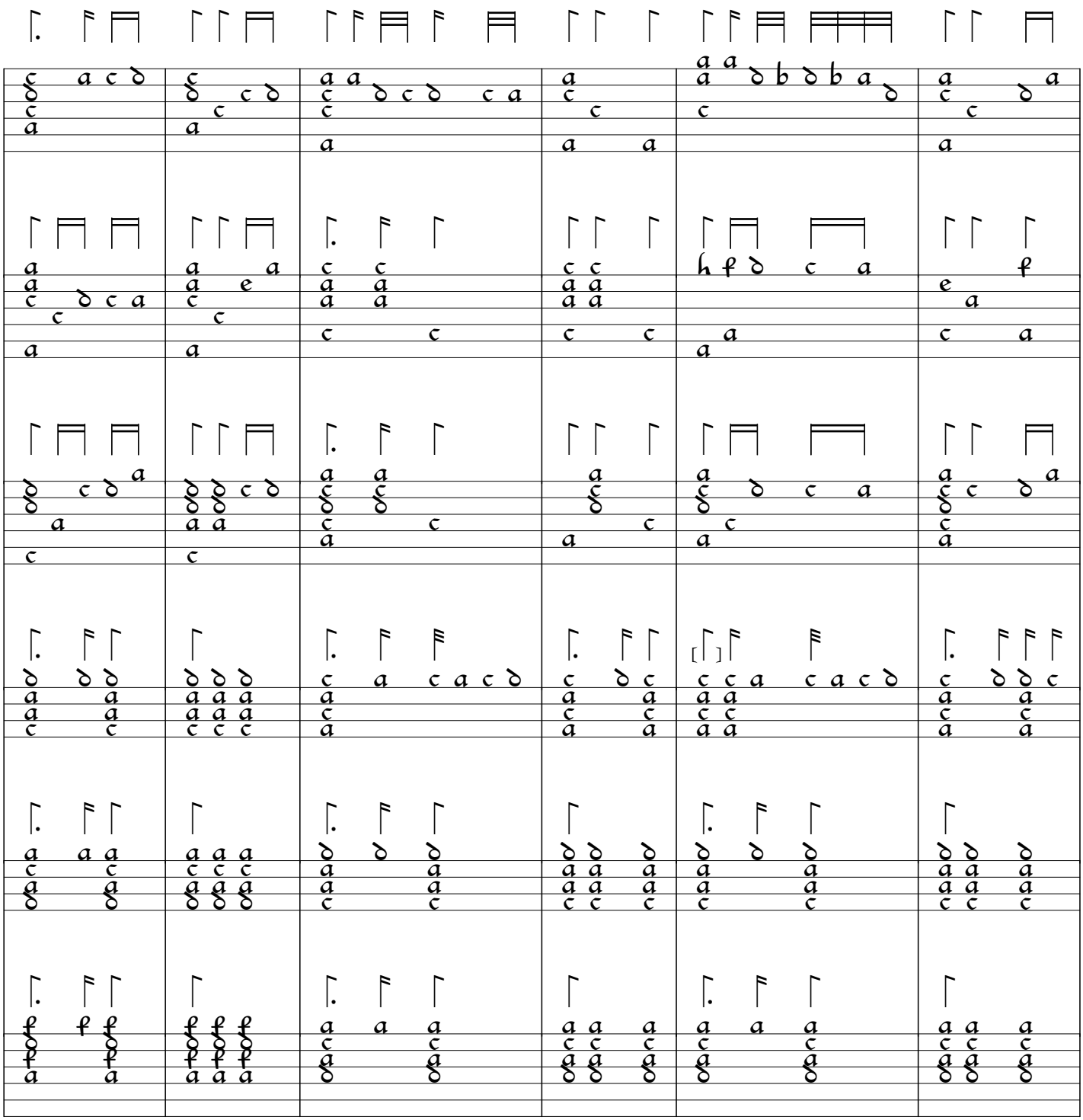


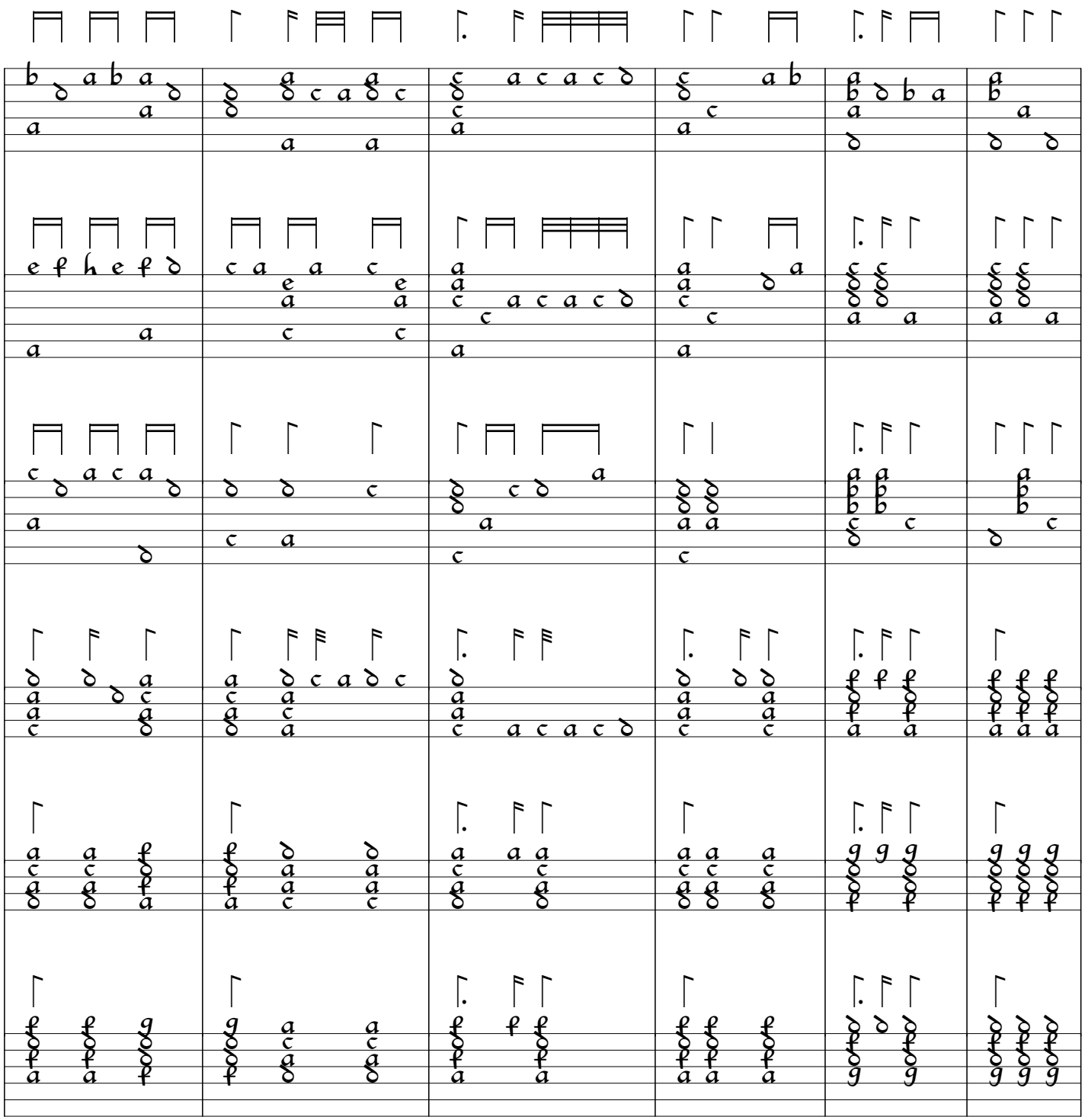
Qui passa [full ensemble]

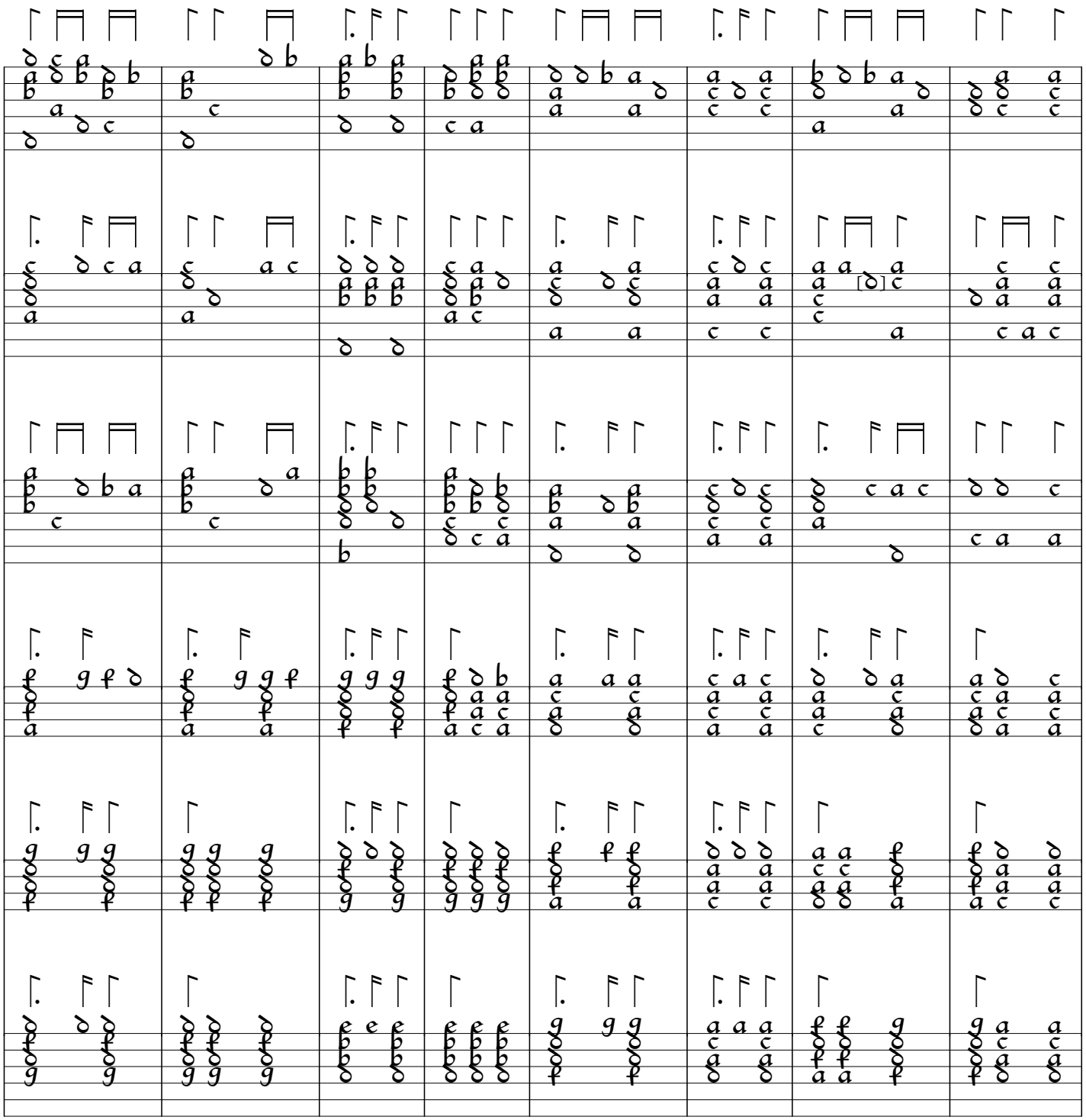
Stave 1: “Qui passa in the lowest key,” f. 83v-84r [bass lute]
Stave 2: “Qui passa in the hygher keye,” f. 84v-85r [tenor lute]
Stave 3: “Qui passa,” f. 85r [alto lute]
Stave 4: “Qui passa,” f. 87v-88r [tenor cittern]
Stave 5: Untitled [qui passa], f. 89r [bass cittern]
Stave 6: “Qui passa,” f. 90r [alto cittern]

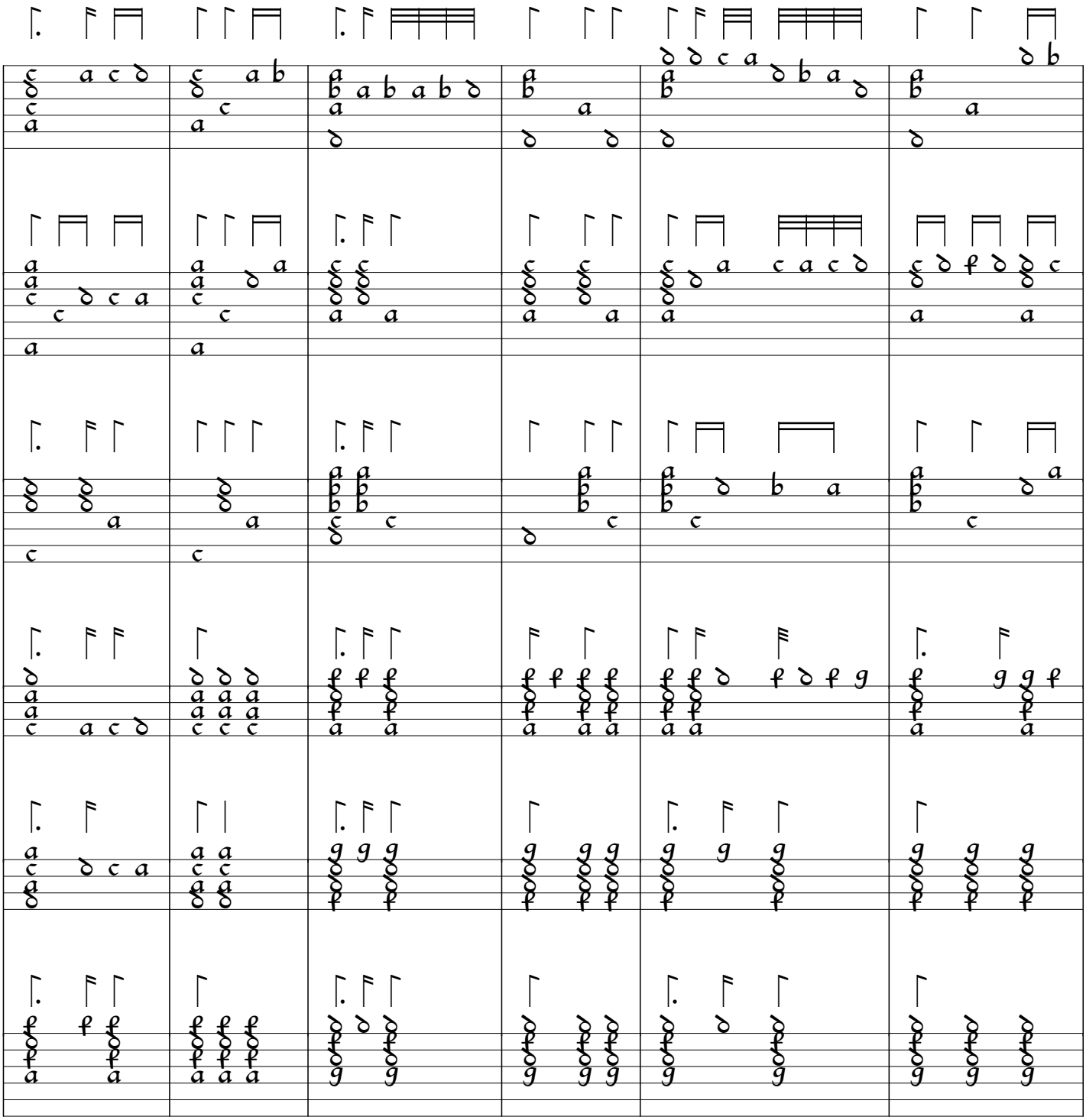
Willoughby MS
CG-No Ms. MiLM 16

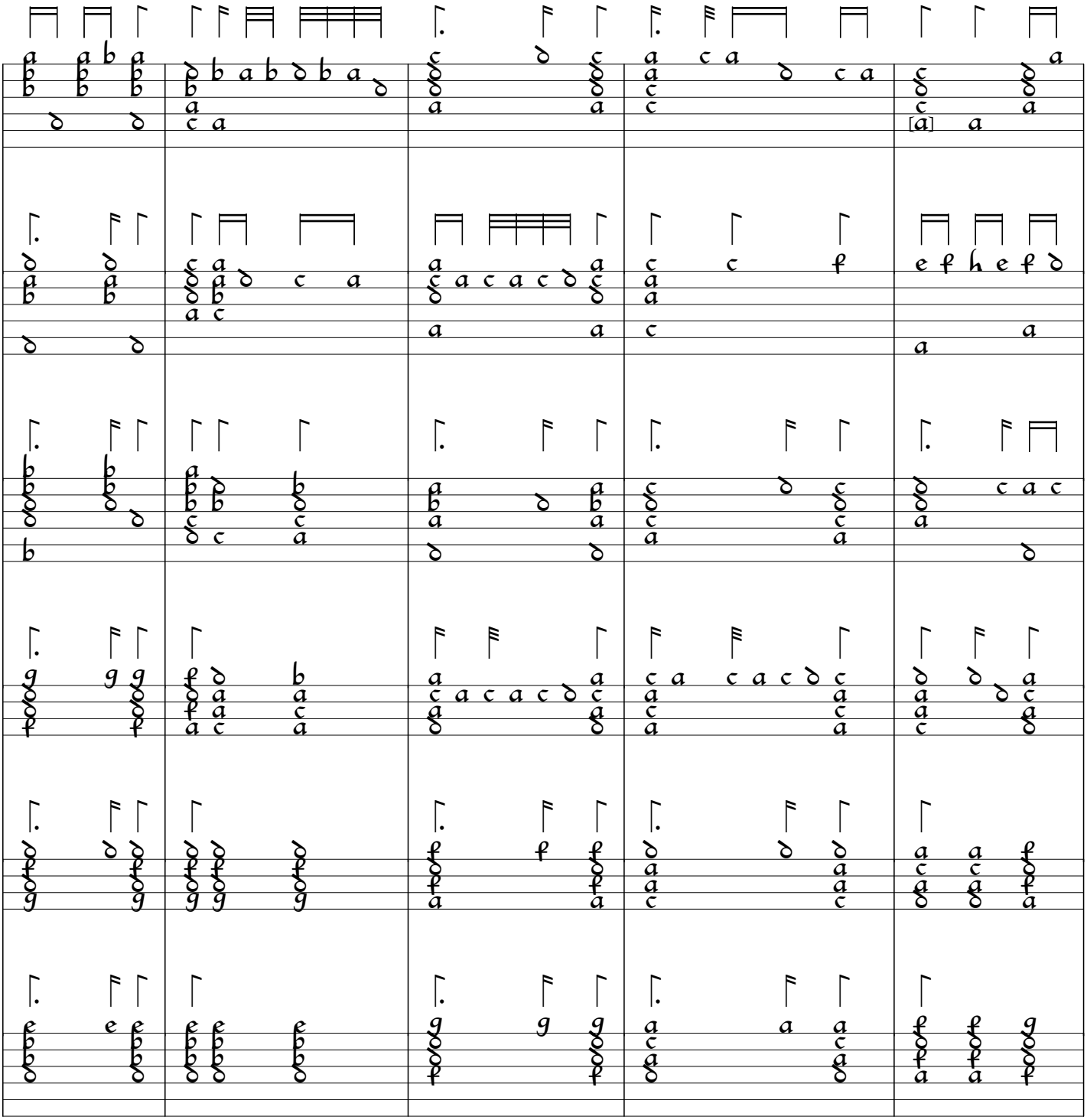


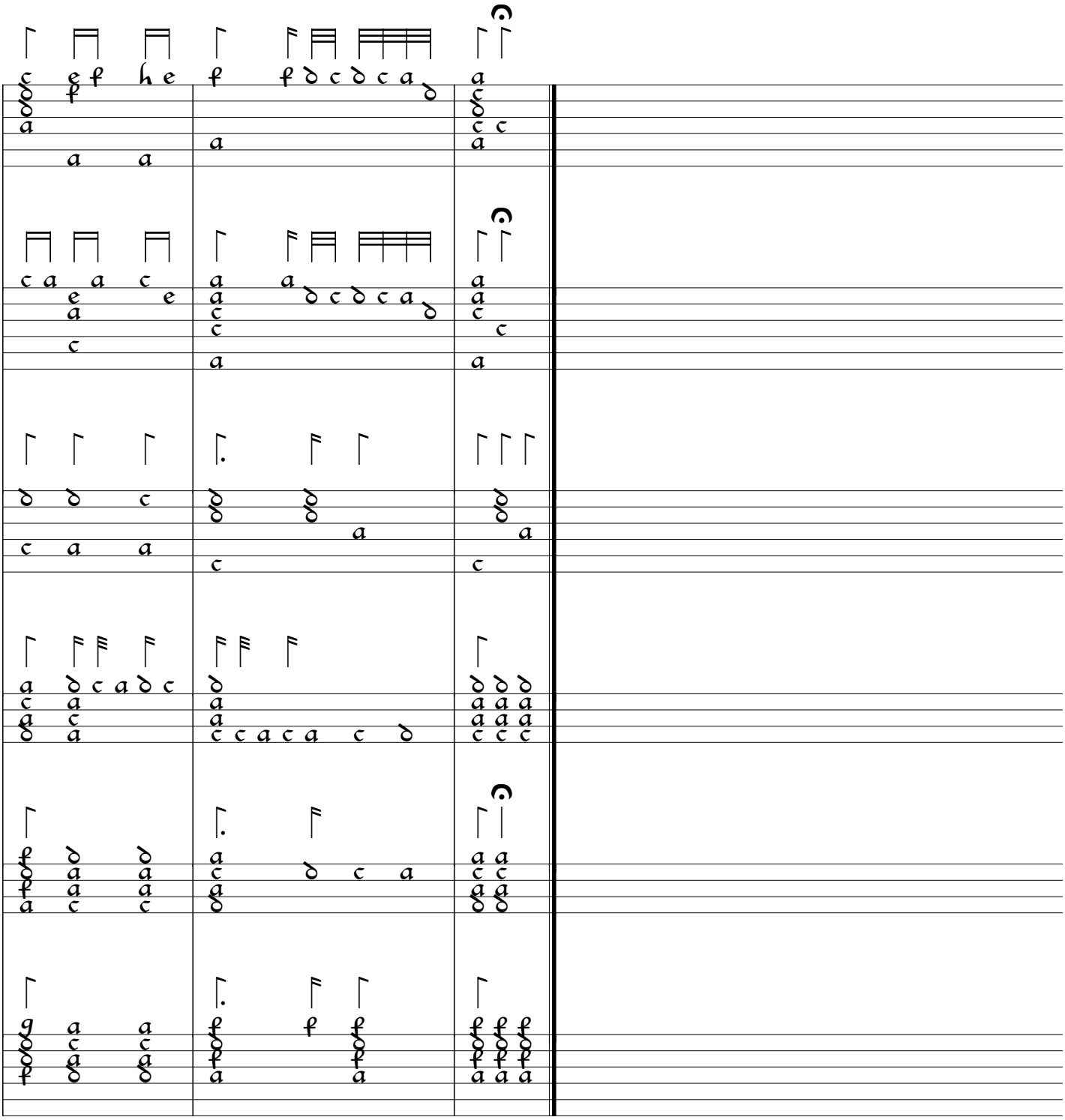












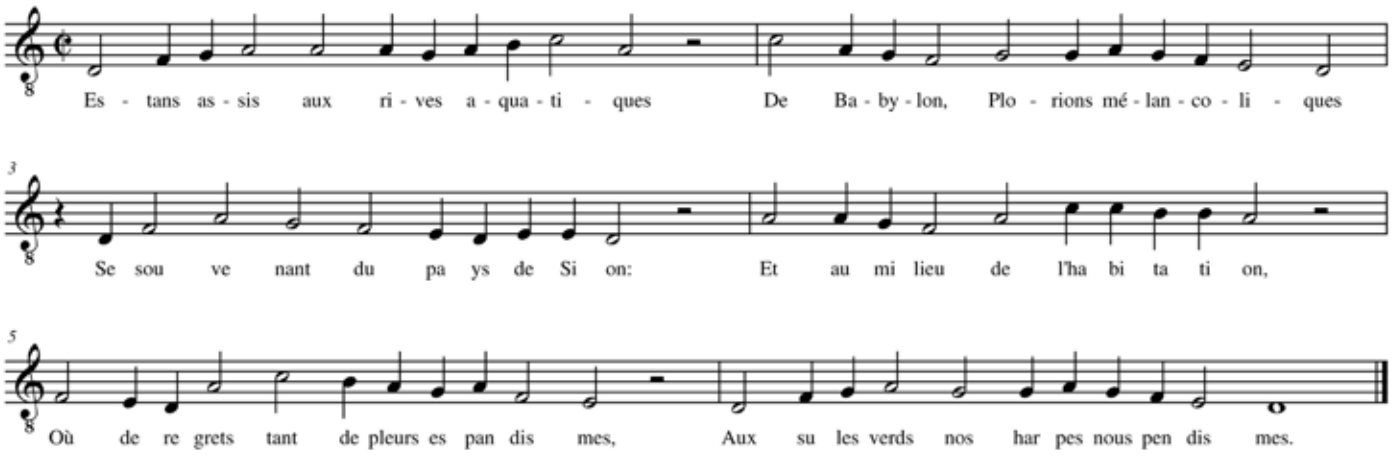
Supplemental to

Divine Harmonie: Psalms and Airs Spirituels in French during the Sixteenth and Seventeenth Centuries

Jean-Marie Poirier

Psaume 137 : Estans assis

Aulcuns Pseaumes..., 1539

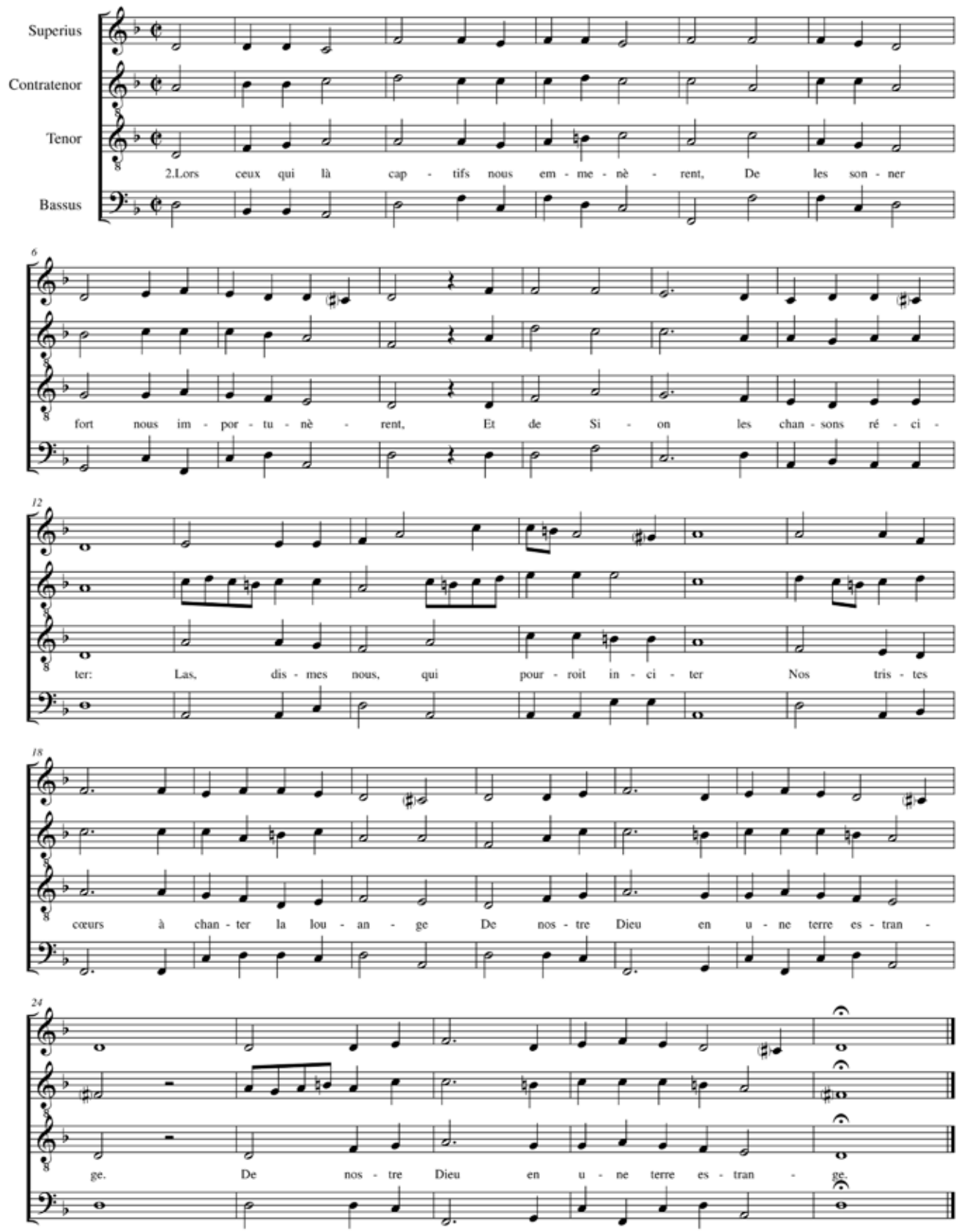


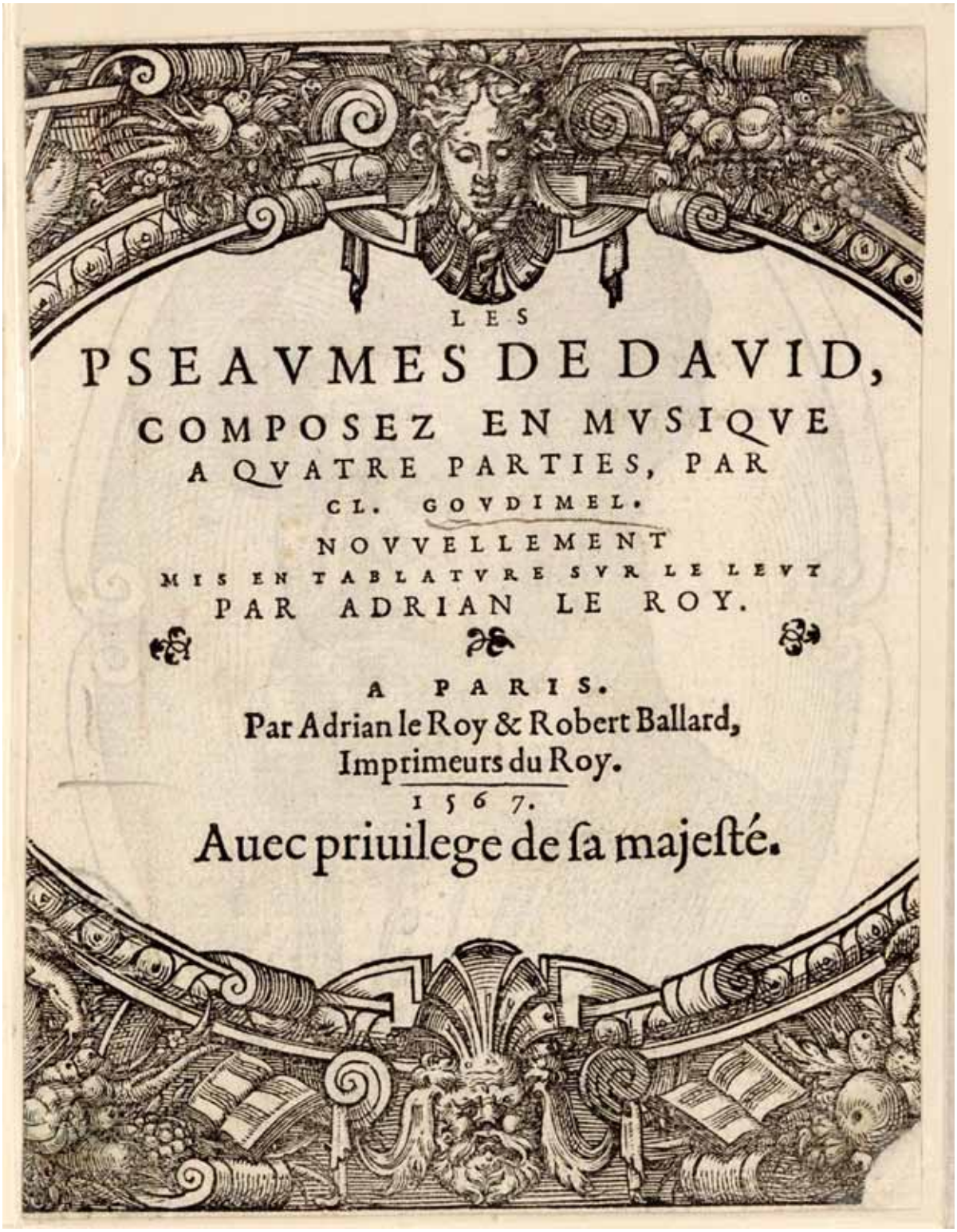
Estans assis aux rives aquatiques

Psaume 137, verset 2

Restitution : Jean-Marie Poirier, 2006

Pierre Certon (1545)



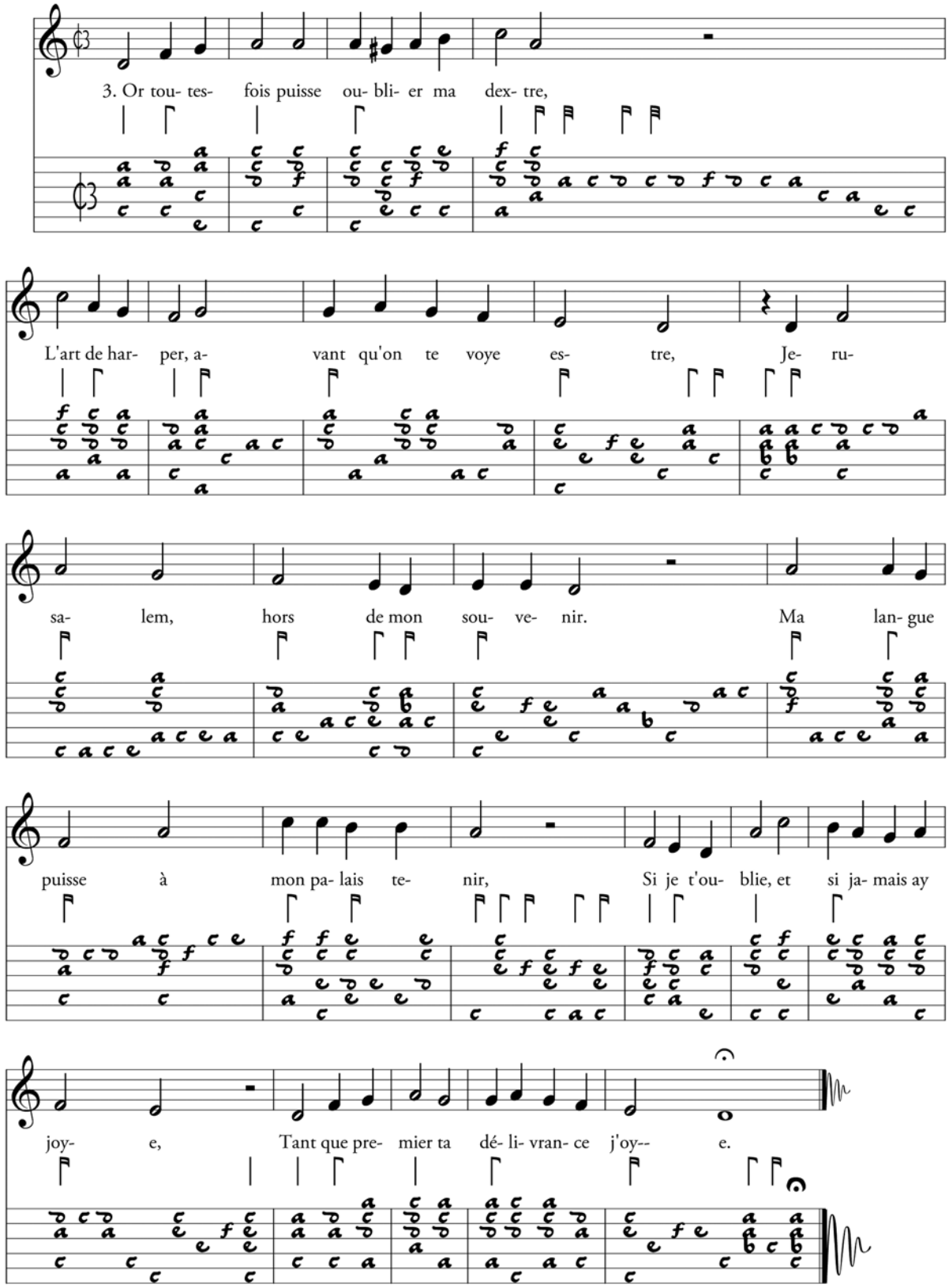


Title page from Adrian le Roy. *Pseavmes de David,* 1567.

Estans assis

Verset 3

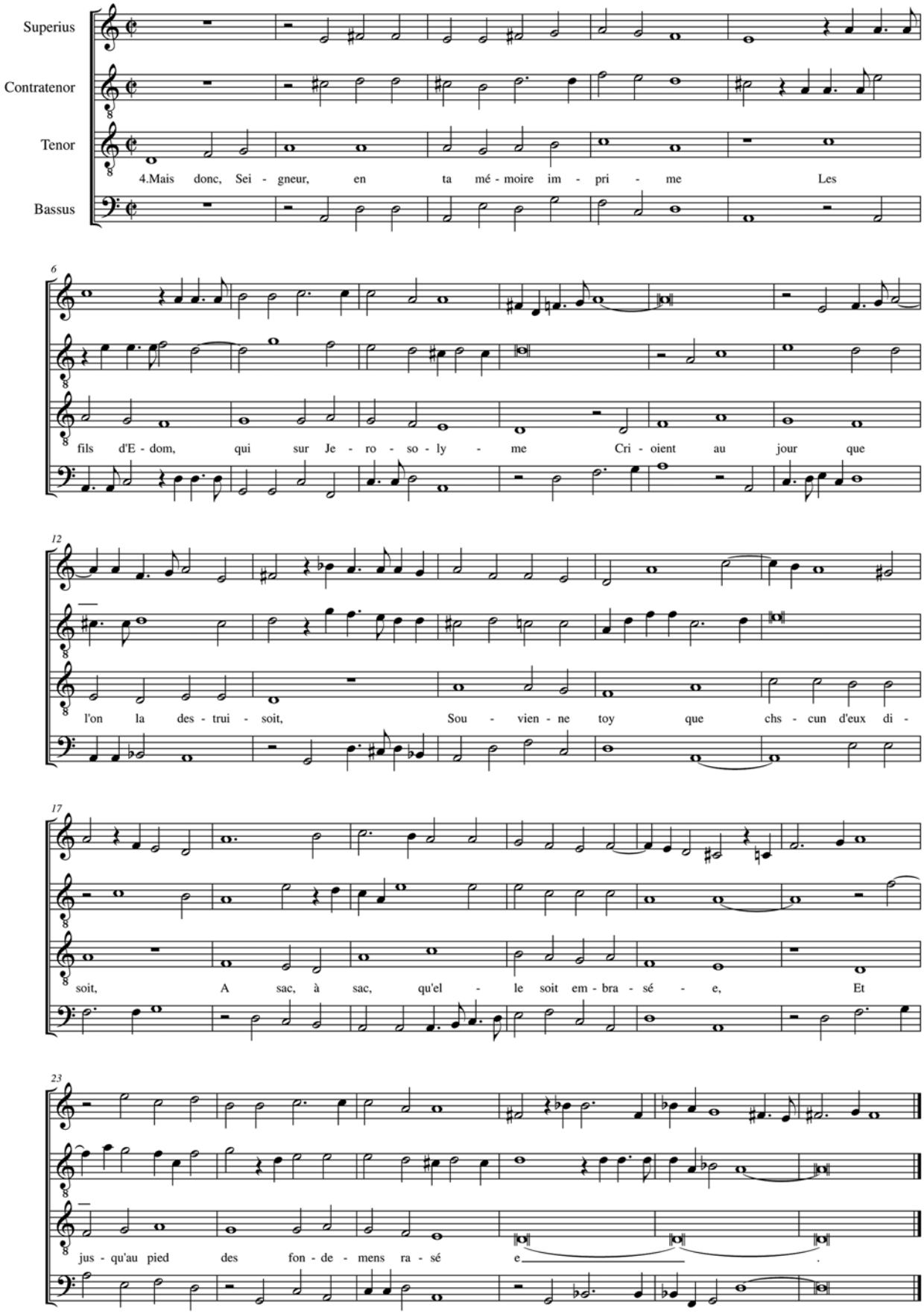
C. Goudimel, 1564 / A. Le Roy, 1567



Estans assis

Verset 4

Paschal de L'Estocart, 1583

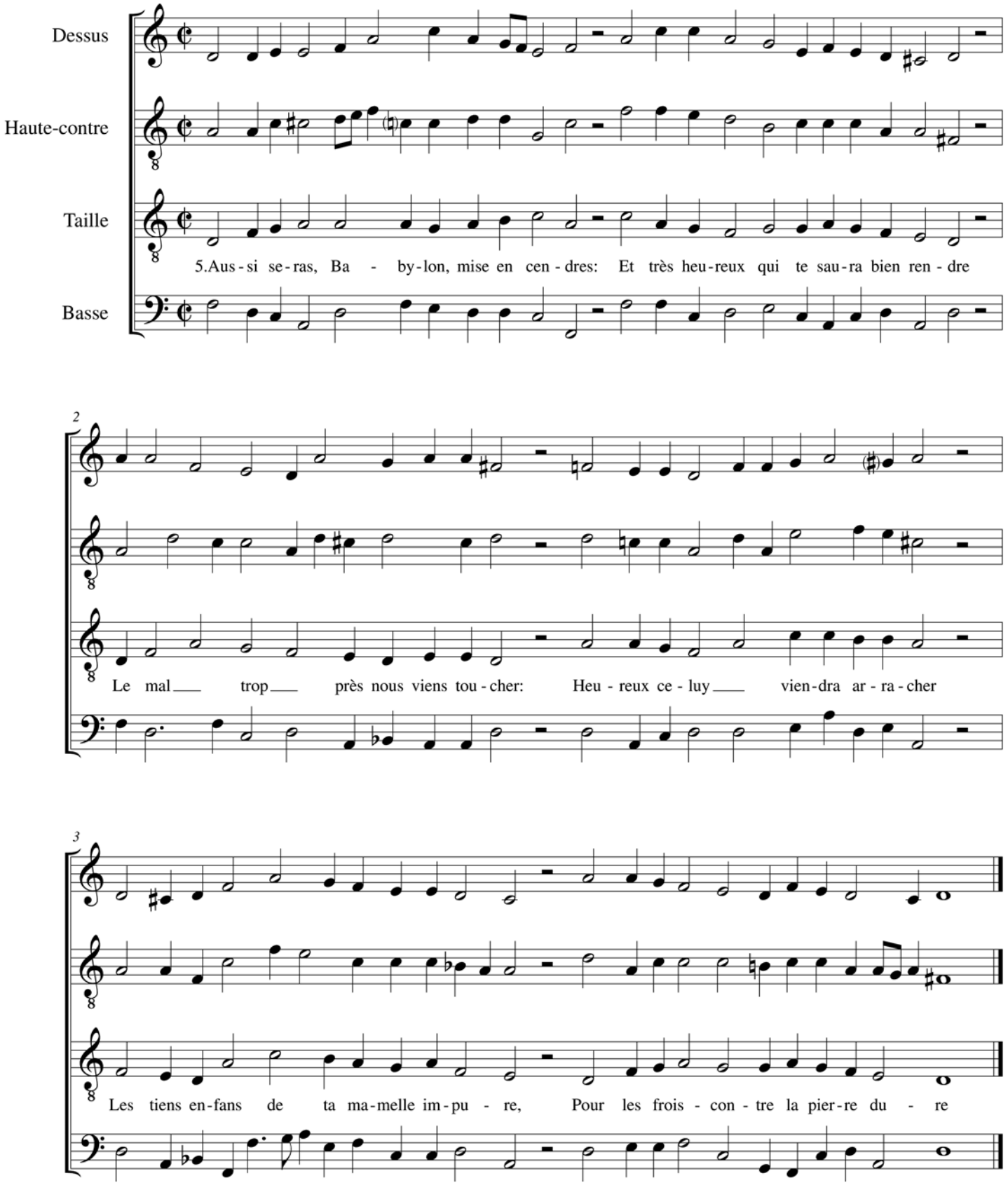


Psaume 137, Estans assis

Texte de Clément Marot, verset 5

150 Pseaumes de David
Ballard, 1613

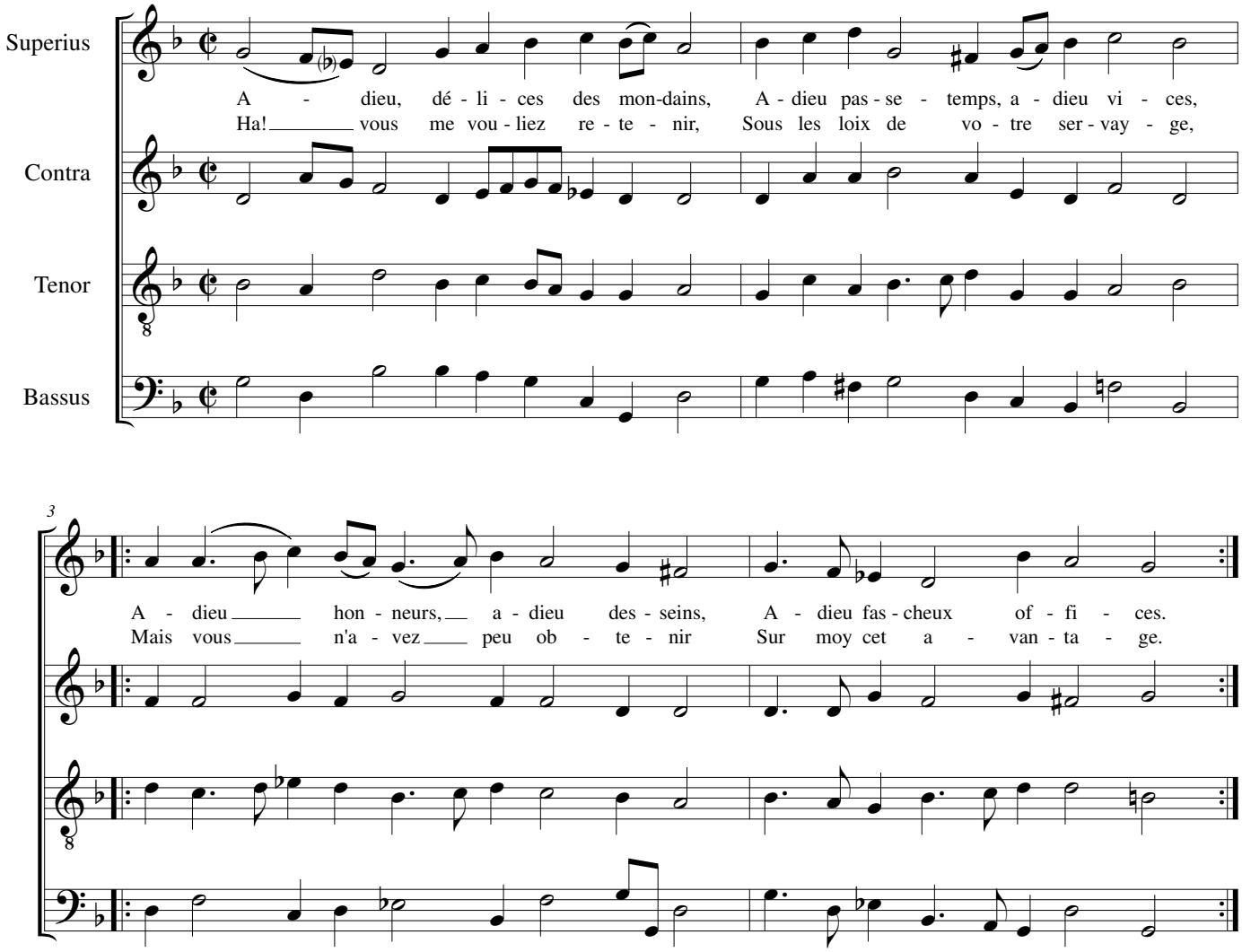
Claude Le Jeune

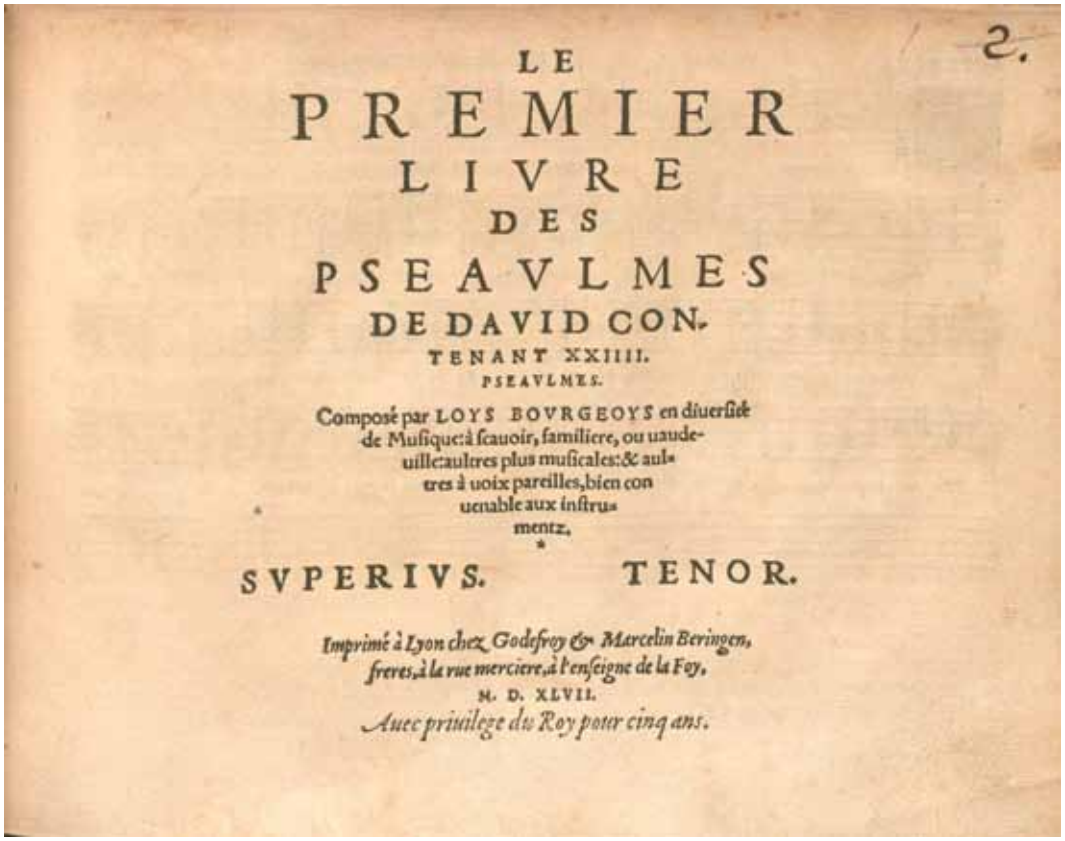


Adieu, délices des mondains

Airs et Chansons à 4 parties, Caen, 1611.
& Amphion sacré, Lyon, 1615.

Guillaume de Chastillon





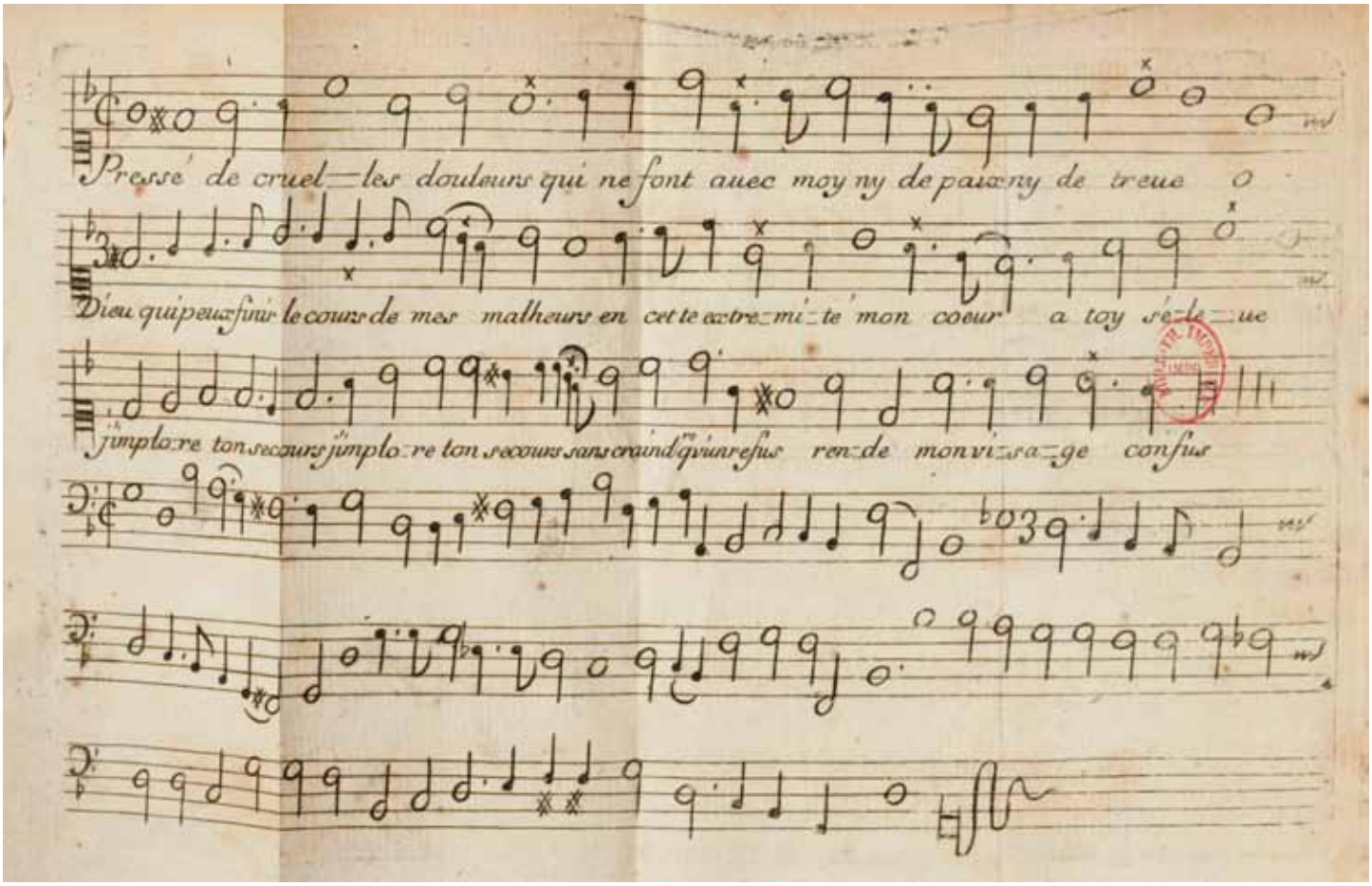
LE
PREMIER
LIVRE
DES
PSEAVLMES
DE DAVID CON-
TENANT XXIIII.
PSEAVLMES.

Composé par LOYS BOVRGEOYS en diuerſité de Muſique: à ſcauoir, familiere, ou uaudeuille: aultres plus muſicales: & aultres à uoix pareilles, bien conuenable aux inſtrumentz.

SVPERIVS. TENOR.

Imprimé à Lyon chez Godefroy & Marcelin Beringen, freres, à la rue merciere, à l'enſeigne de la Foy.
M. D. XLVII.
Auec priuilege du Roy pour cinq ans.

Bourgeois, Loys. *Le Premier Livre des Pseaulmes de David contenant XXIIII Pseaulmes,* Lyon: Godefroy & Marcelin Beringen, 1547, Title page.



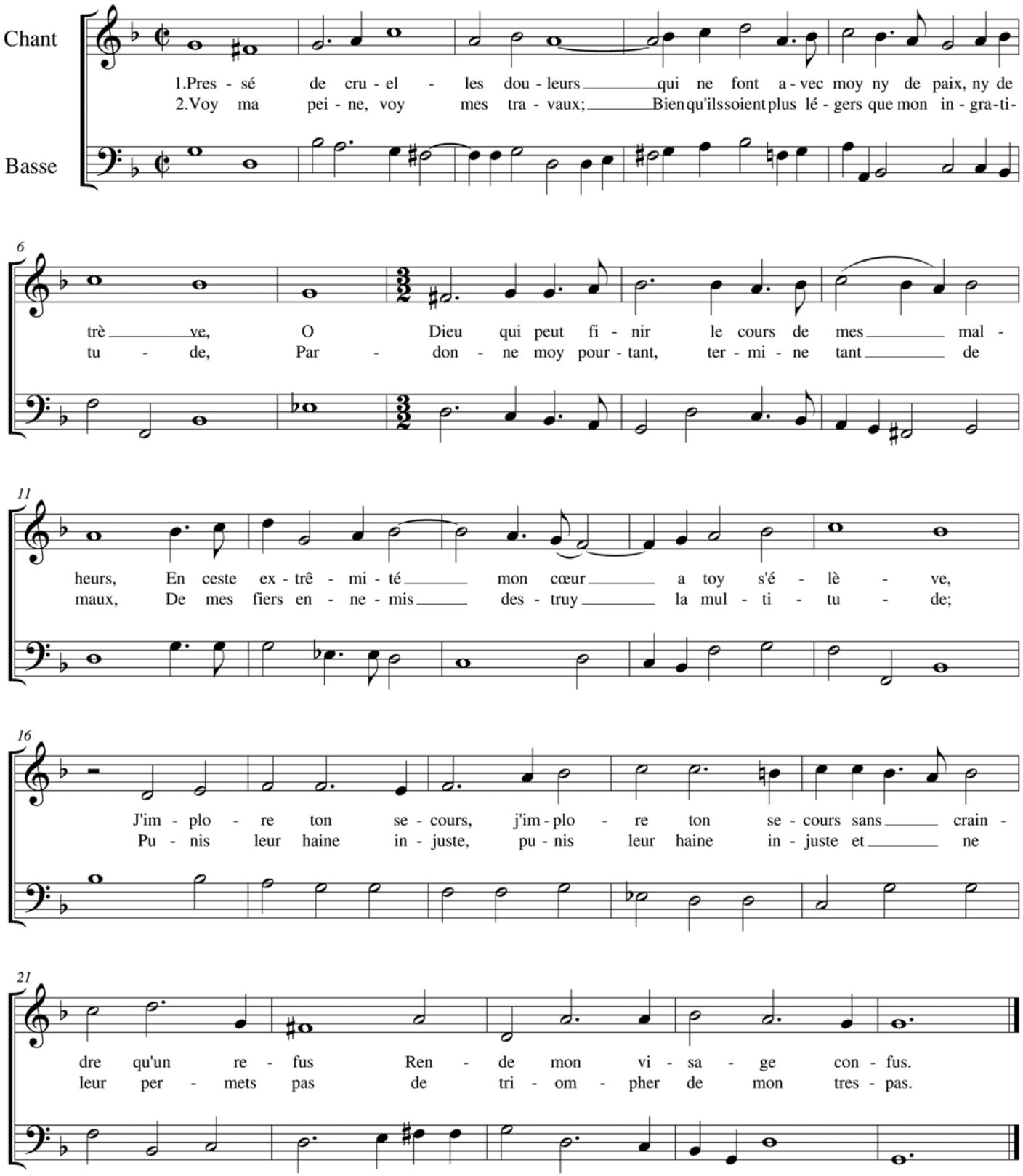
Bertrand de Bacilly. "Mercure galant mars," March, 1689.

Psaume 24 : Pressé de cruelles douleurs

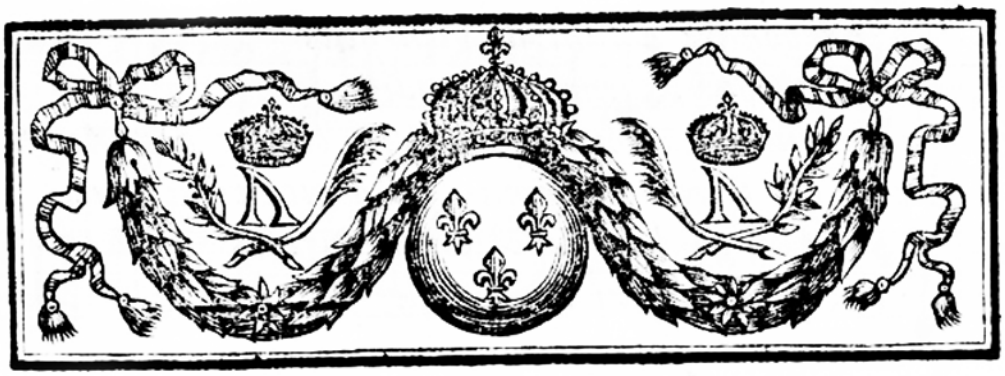
Paraphrase d'Antoine Godeau

Supplément musical du Mercure Galant, Mars, 1689

Bertrand de Bacilly



From *Stances Chrestiennes sur divers passages de l'écriture sainte* by Jacques Testu, 1669. set to music by Claude Oudot, 1692.

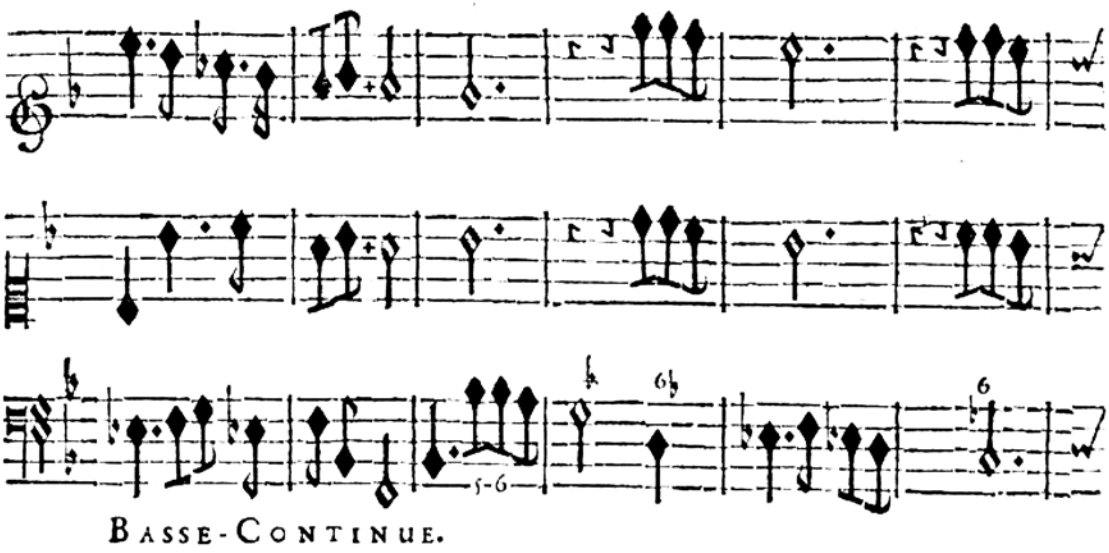


Le retour d'un Pecheur à Dieu.

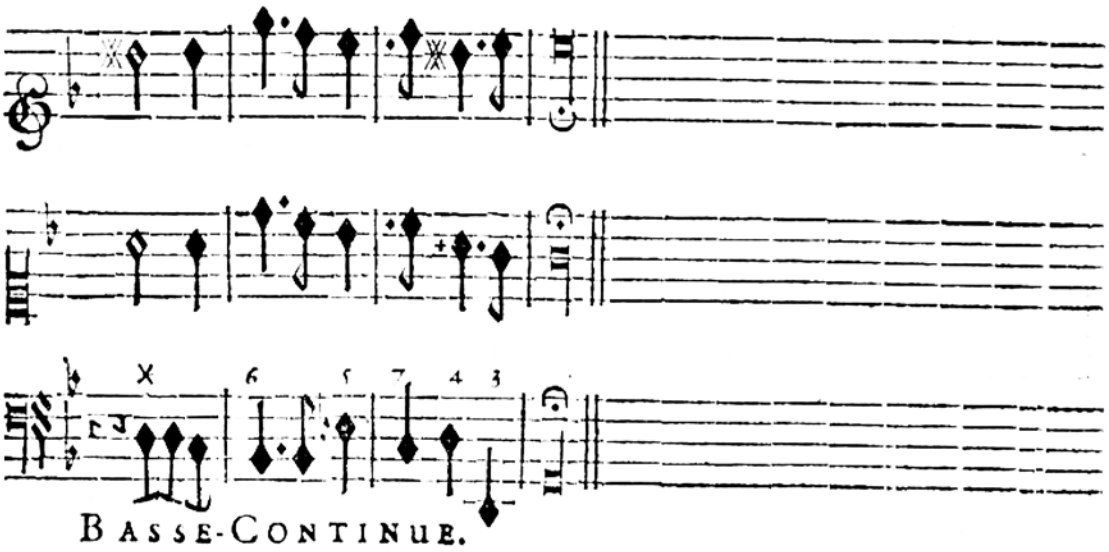
PRELUDE.

BASSE-CONTINUE.

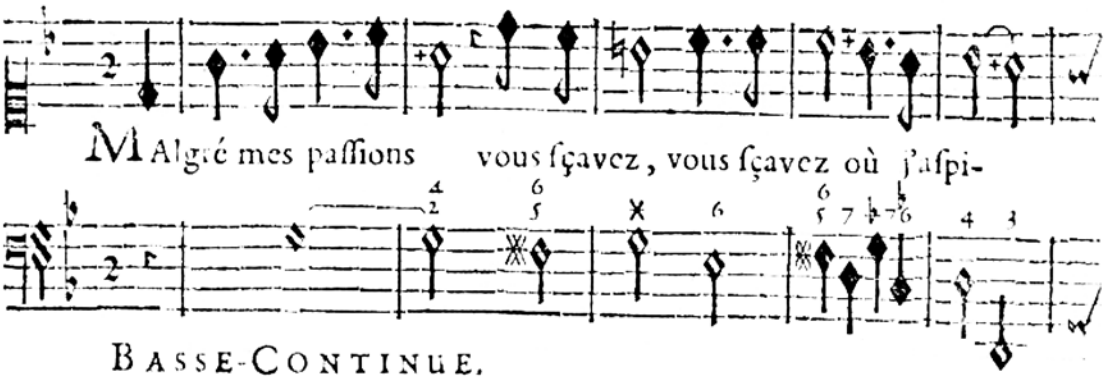
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



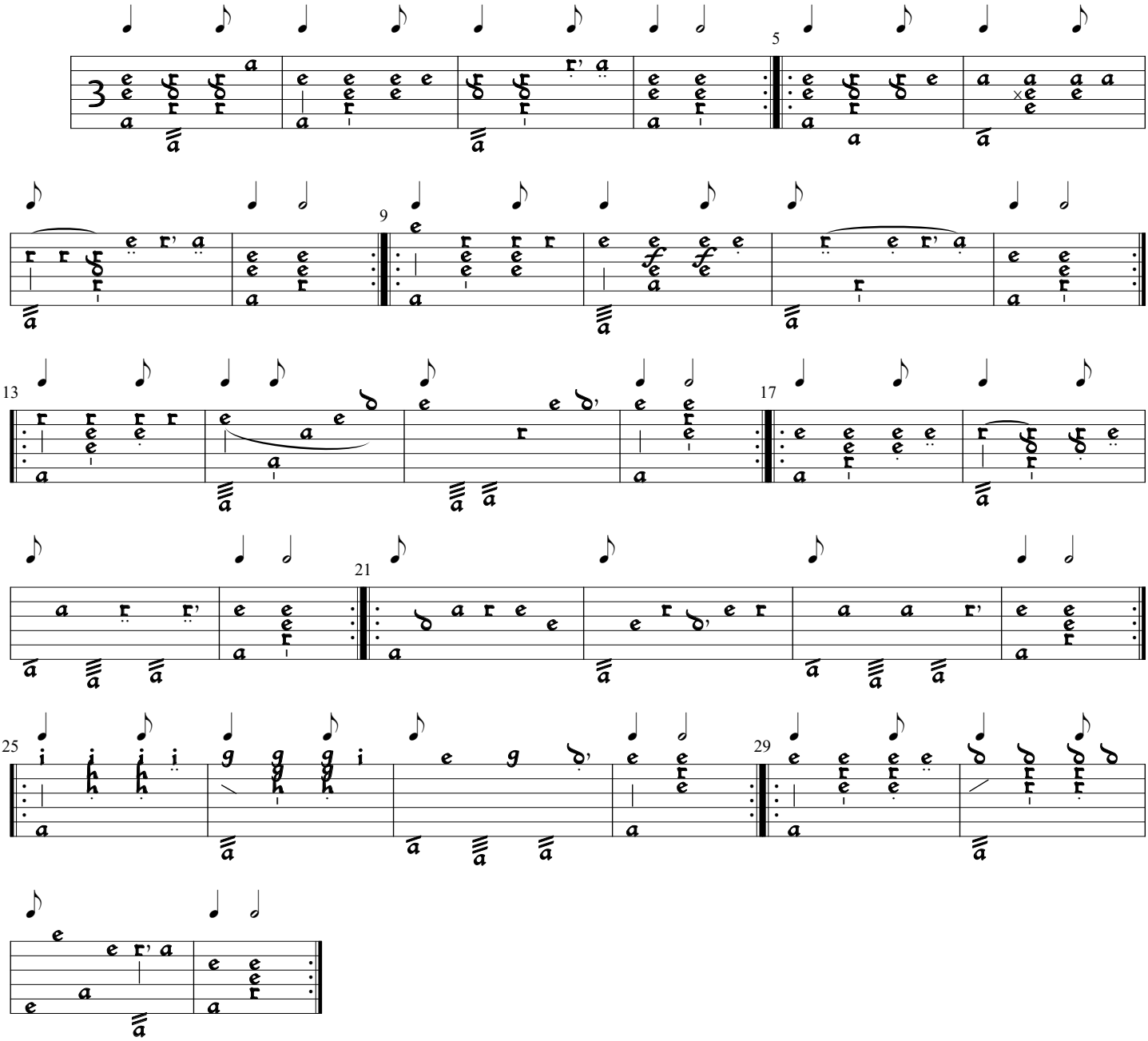
BASSE-CONTINUE.

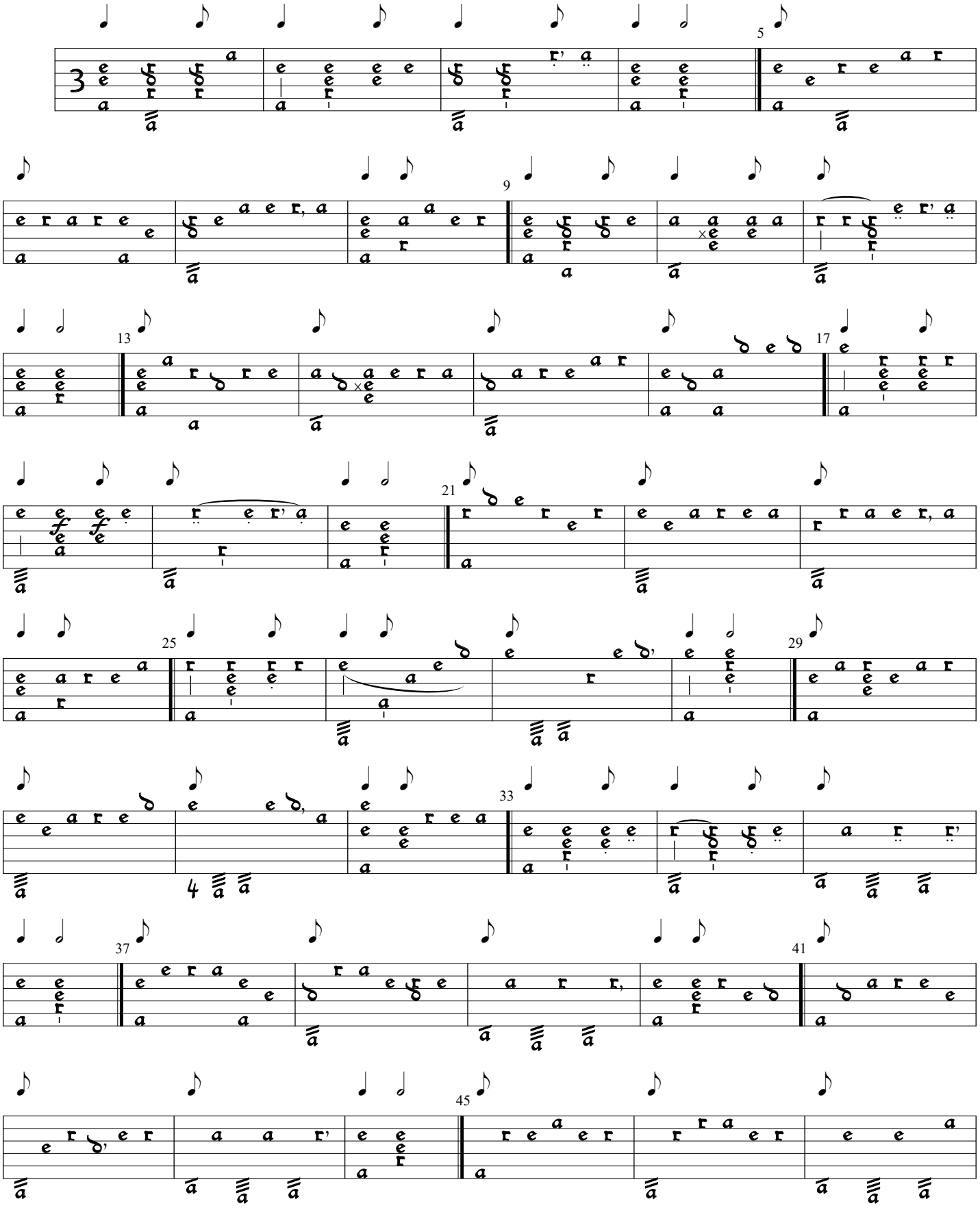
The Fresneau Project
Fresneau's "Chaconne"

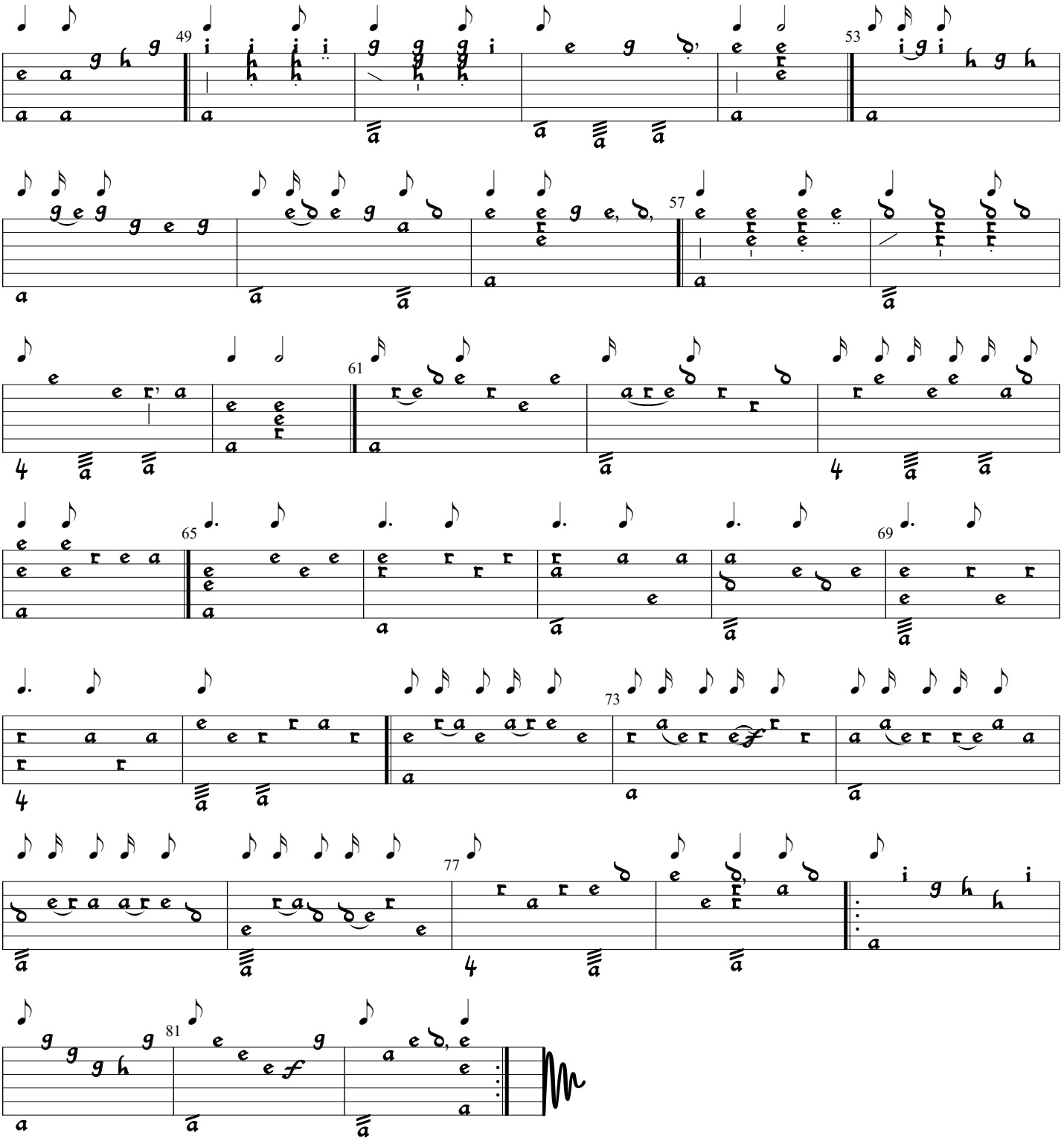
Edward Martin

Chaconne de Du Fresneau

Dufresneau
(Krakow 40626, f. 46v - 47)






49
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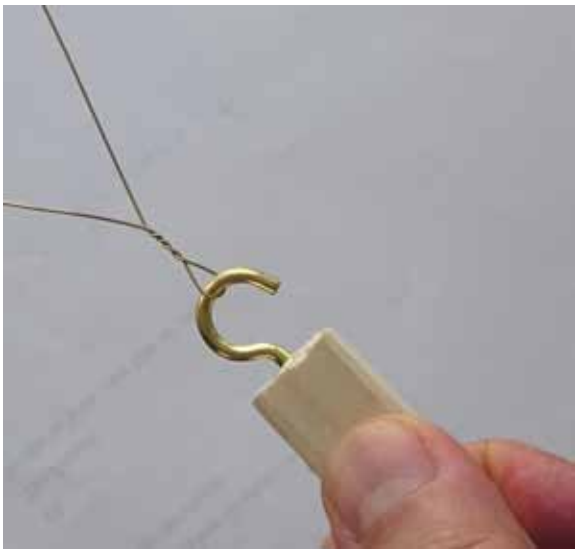
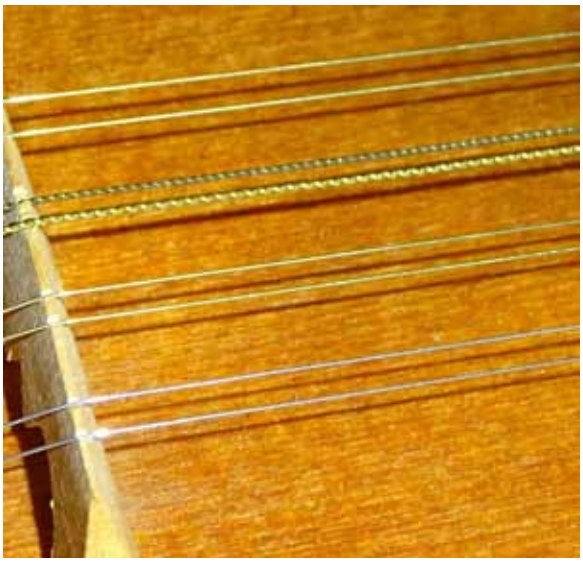
Supplemental Music and Images to Go With
"Sweeter than Sheep:" An Invitation To Fingerstyle-Wire Strings

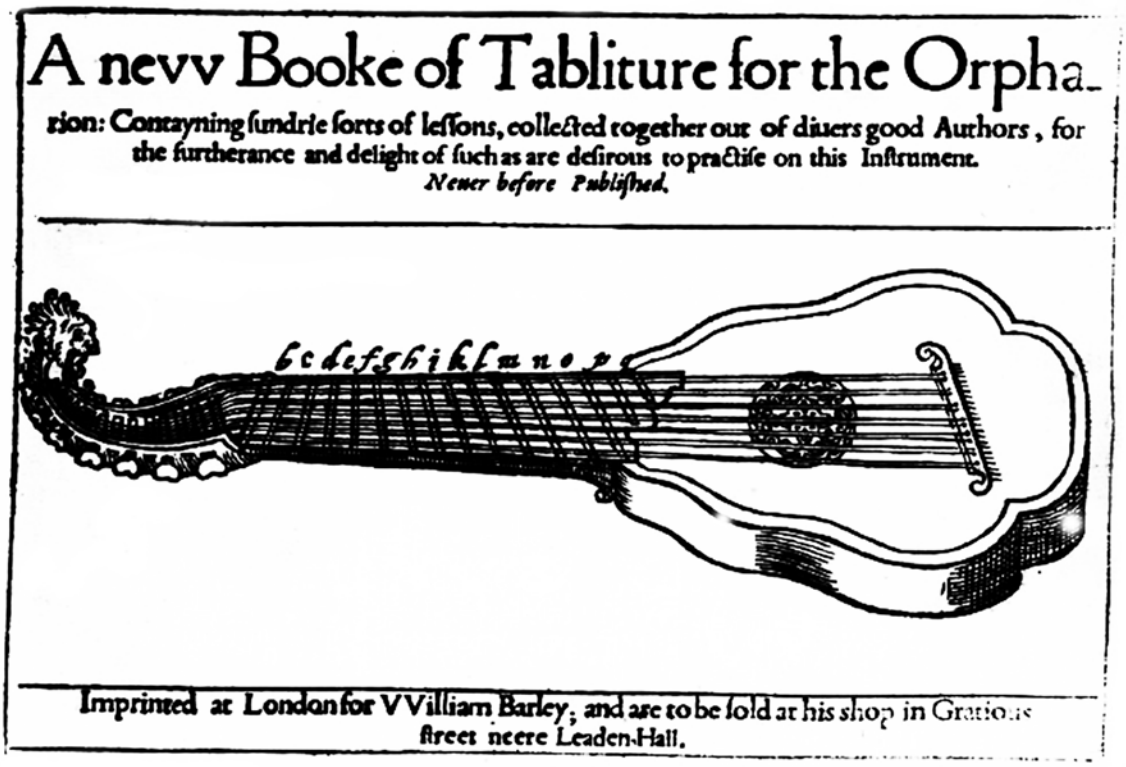
Taro Takeuchi



Making a loop



Strings on a cittern

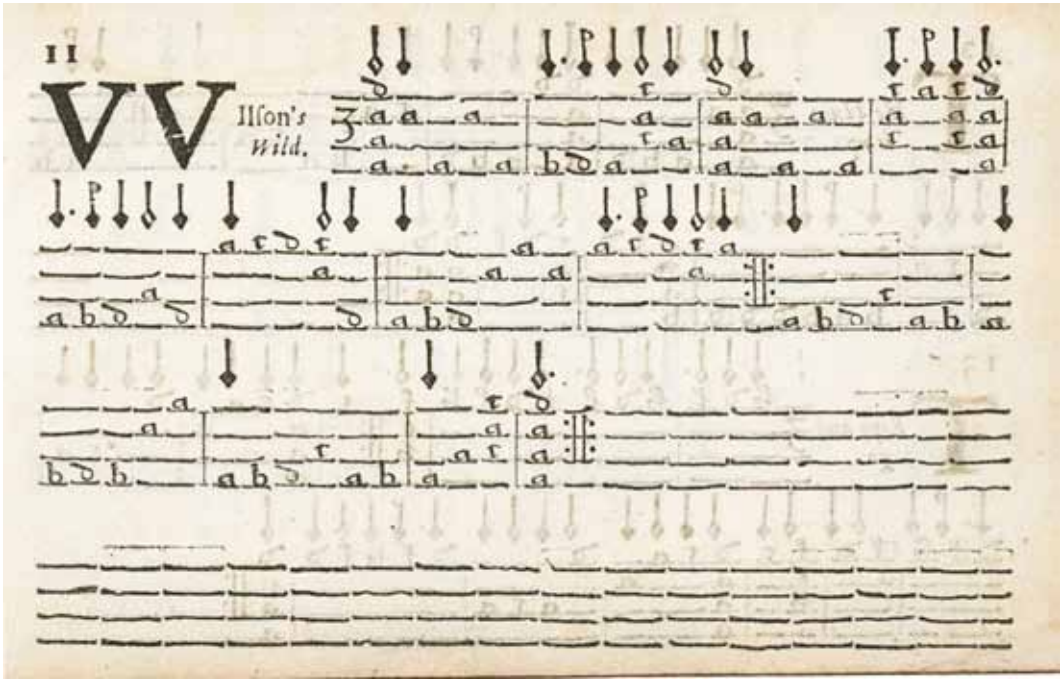


Title page of Barley's *A new booke of tabliture for the orpharion* (London, 1596)

Orpharions after Palmer (by Bruce Brook) and Rose (by Eduard Rusnak)

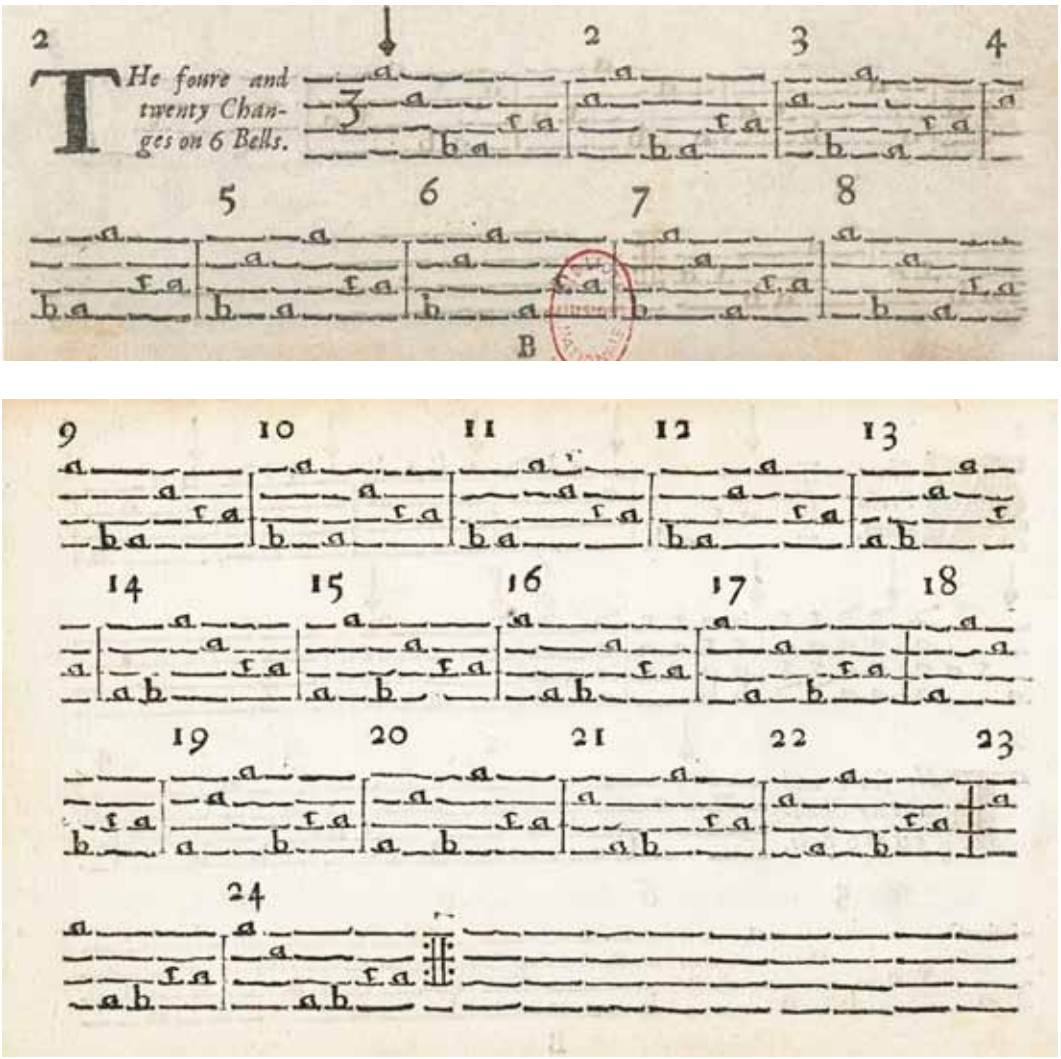
Citterns: scale 45 cm and 35 cm (both by Neil Brook/ NRI)

A cittern player from Playford, *Musick's delight on the cithren*

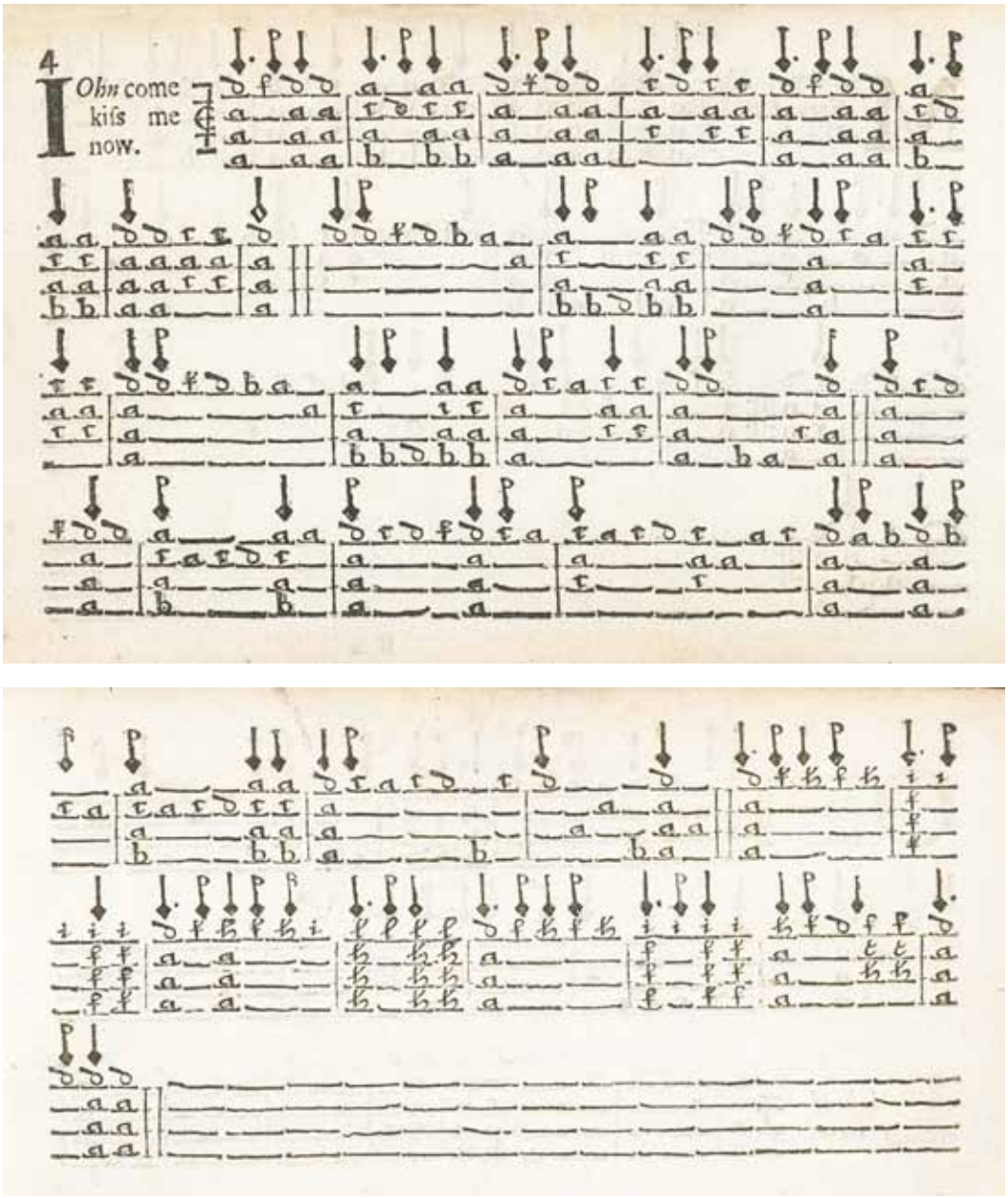


Wilson's Wild from Playford, *Musick's delight on the cithern* (London, 1666)

Stringing instruction from Playford, *Musick's delight on the cithern* (London, 1666)

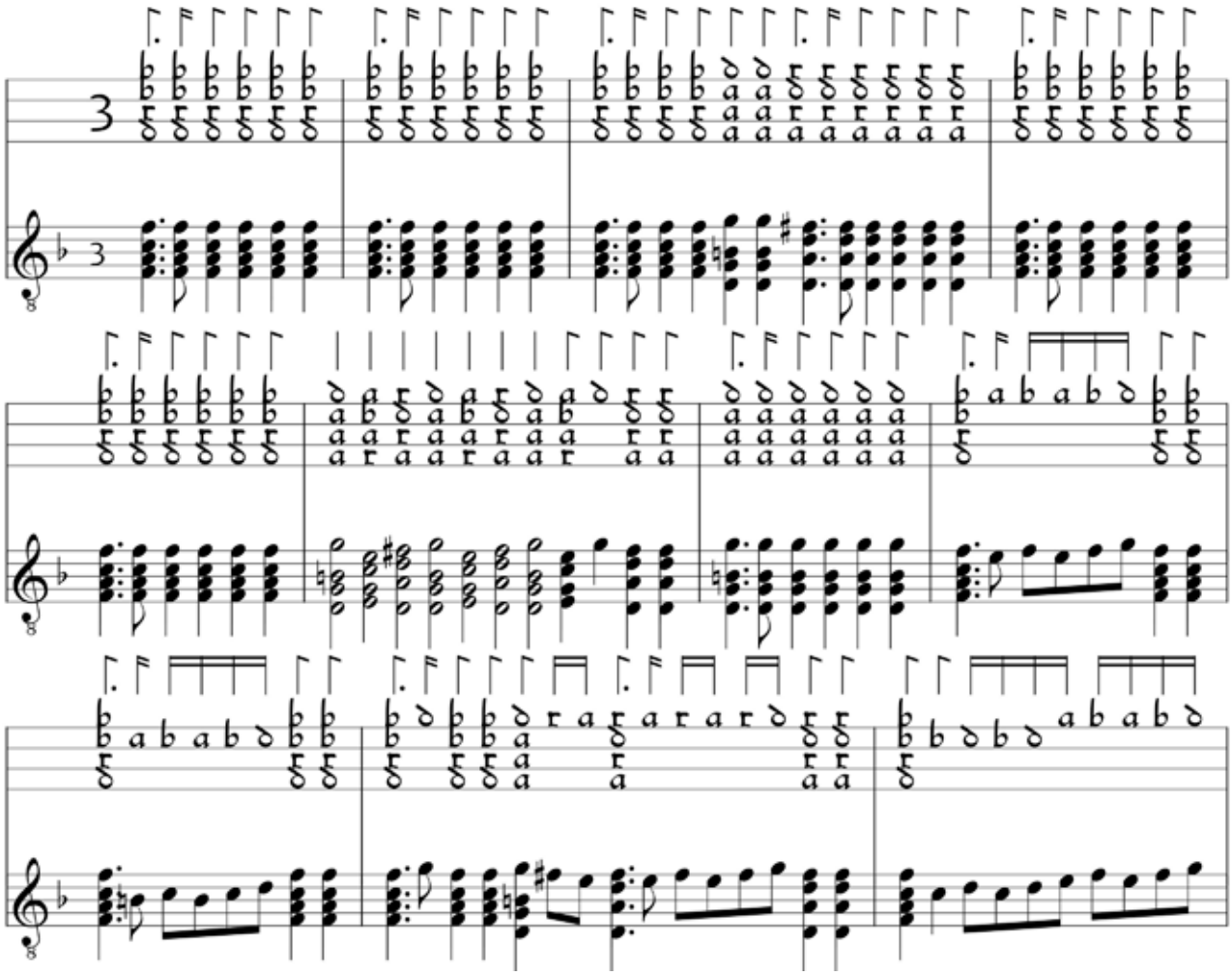


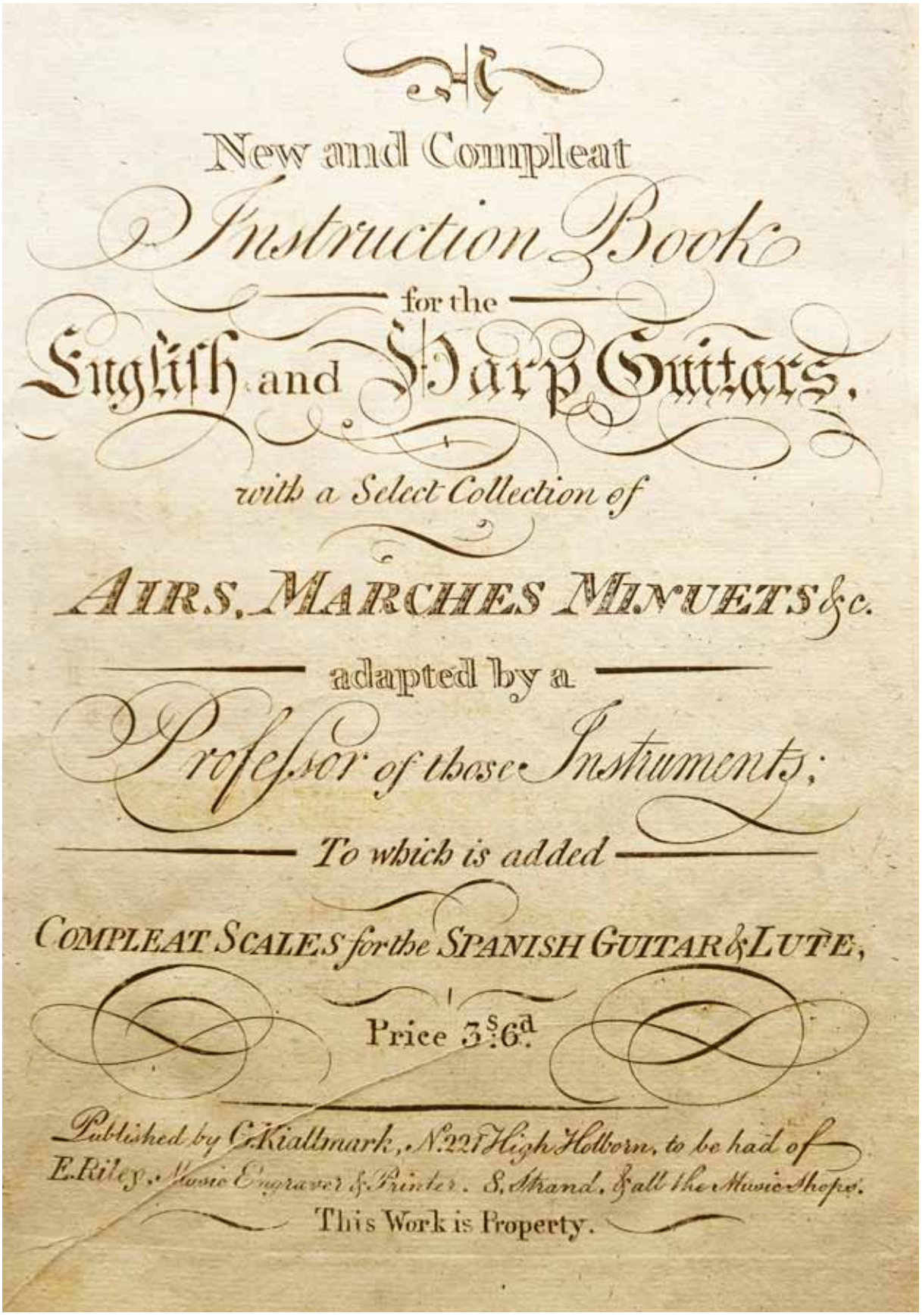
The foure and twenty Changes on 6 Bells from Playford, *Musick's delight on the cithern* (1666) No. 2



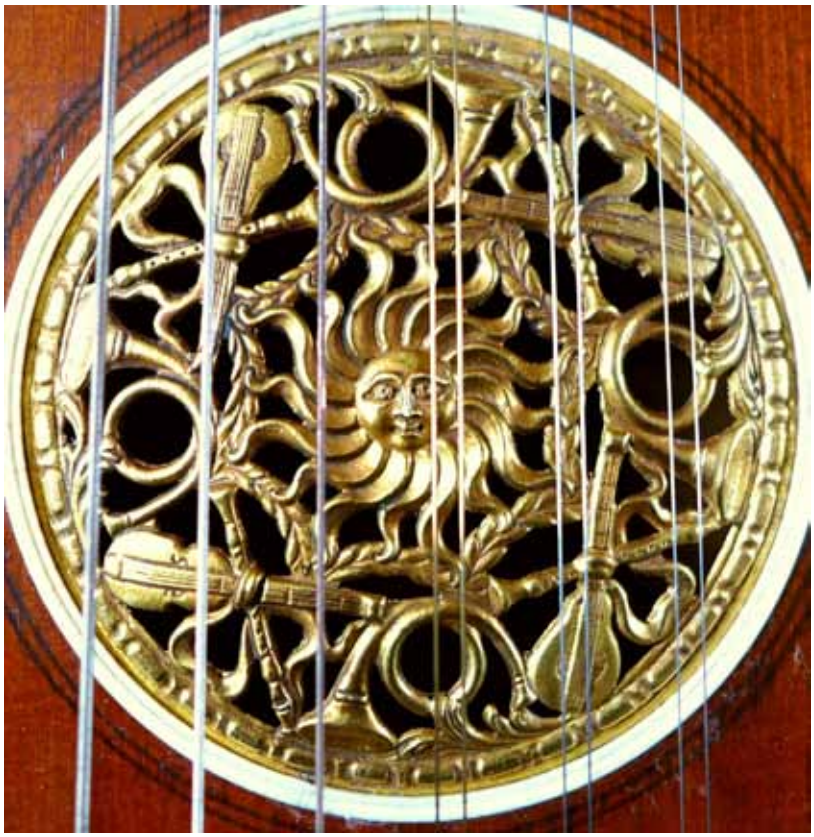
John Come kiss me now from Playford, *Musick's delight on the cithern* (1666), No. 4

Moresco Galliard
from the Osborn Commonplace Book
transcribed by Taro Takeuchi

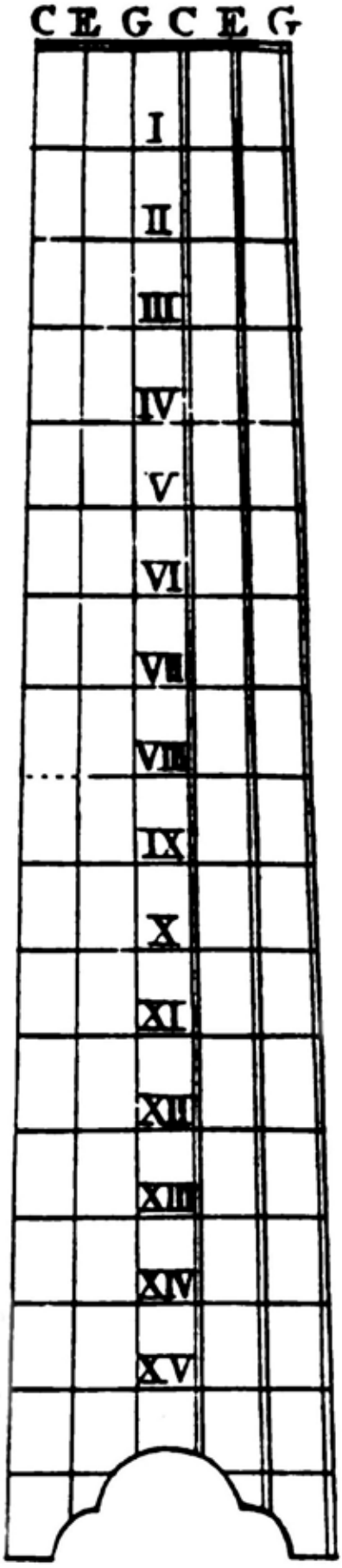




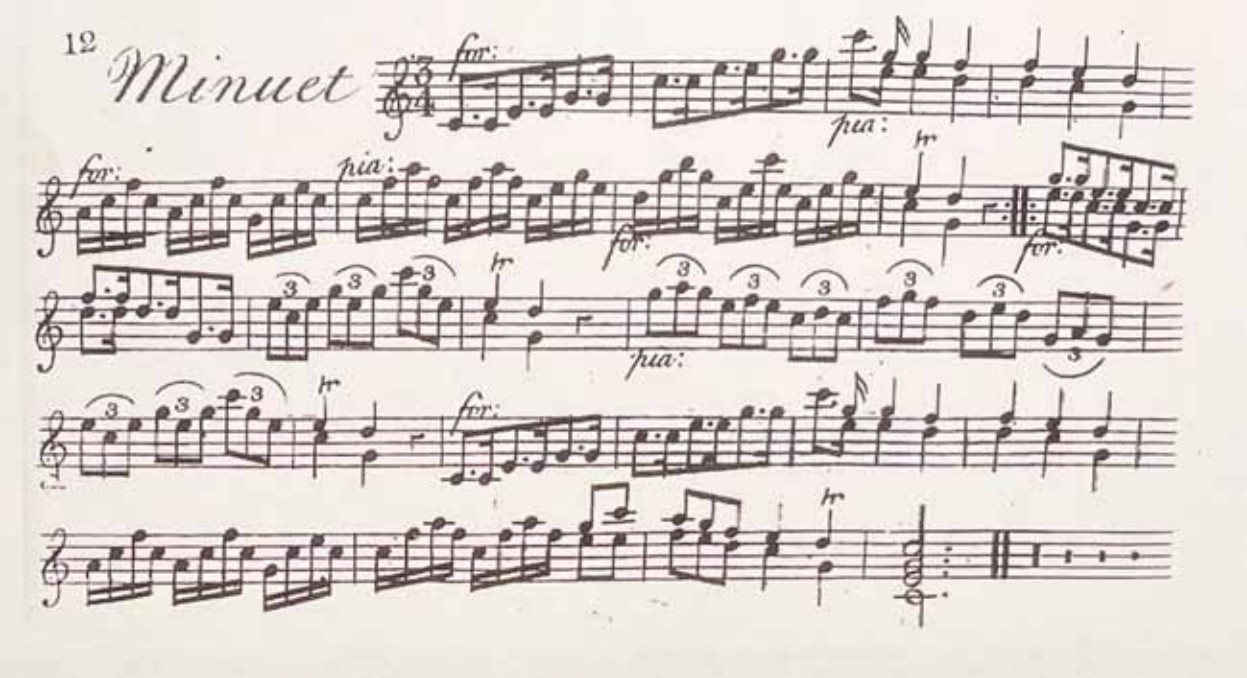
The title page of Kiallmark, New and compleat instruction book for the English and Harp guitars (c. 1803). One of the last publications for the guittar (author's collection).



Rose on the guittar by Longman, c. 1760 (author's collection)



Fingerboard chart from Geminiani, *The art of playing the guitar or cittra*



"Minuet" from Ann Ford, *Lessons and instructions* (London, c. 1761). Note the frequent changes of the dynamics.

At last, the waiting is over . . .

A colour facsimile of Herbert of Cherbury's Lute Manuscript, published by The Lute Society

The last great English renaissance lute manuscript, compiled *c.*1616-1640, with 242 of the highest quality pieces for lutes from 6 to 10 courses, by French, English and Italian composers including Gaultier, Bacheler, Despont, Perrichon, Saman, Robert Johnson, amd Dowland amongst others. Two volumes: 180 pages of tablature, plus introduction volume with commentary, index and concordances by Francois-Pierre Goy, Craig Hartley and John H. Robinson.

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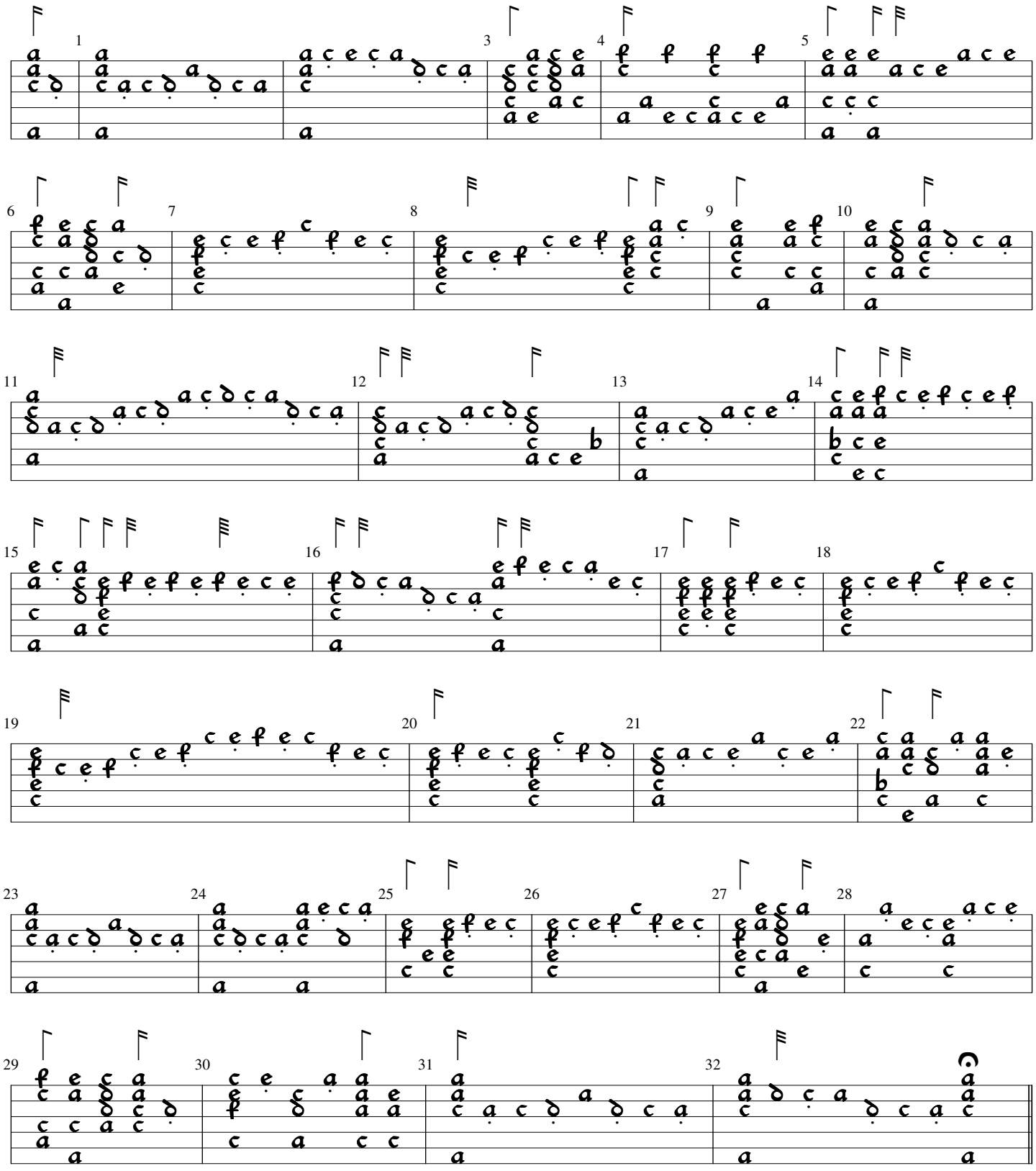
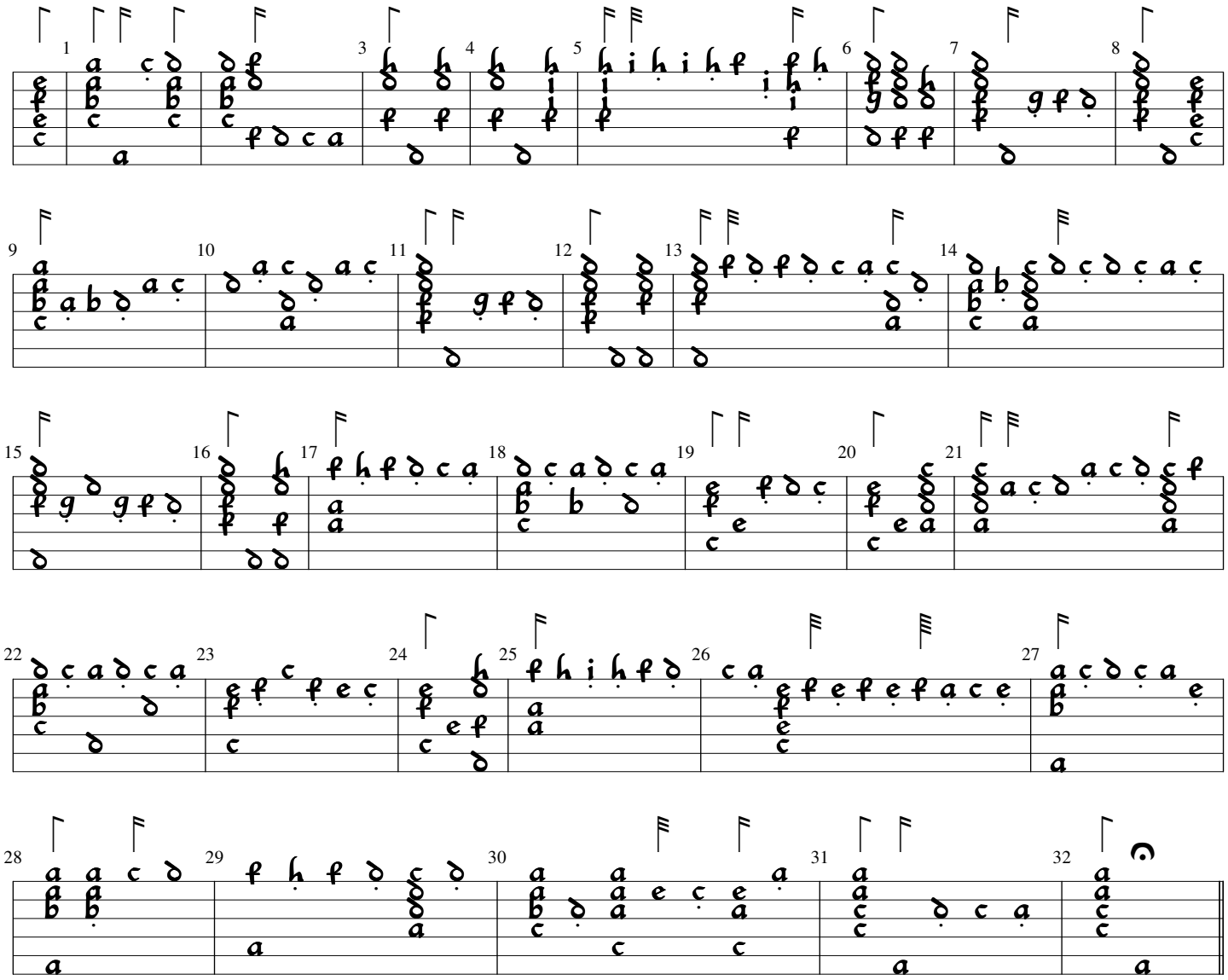
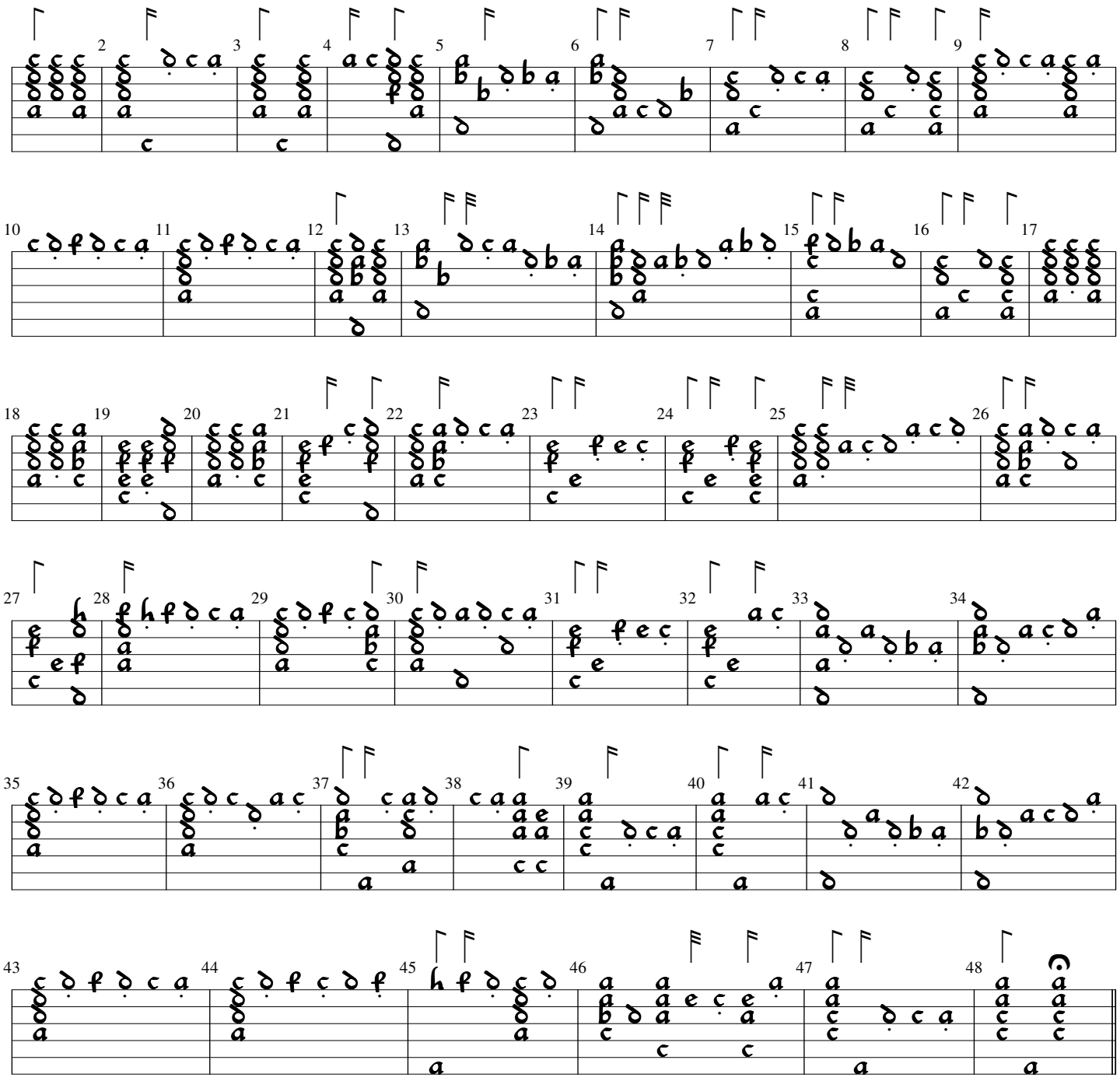
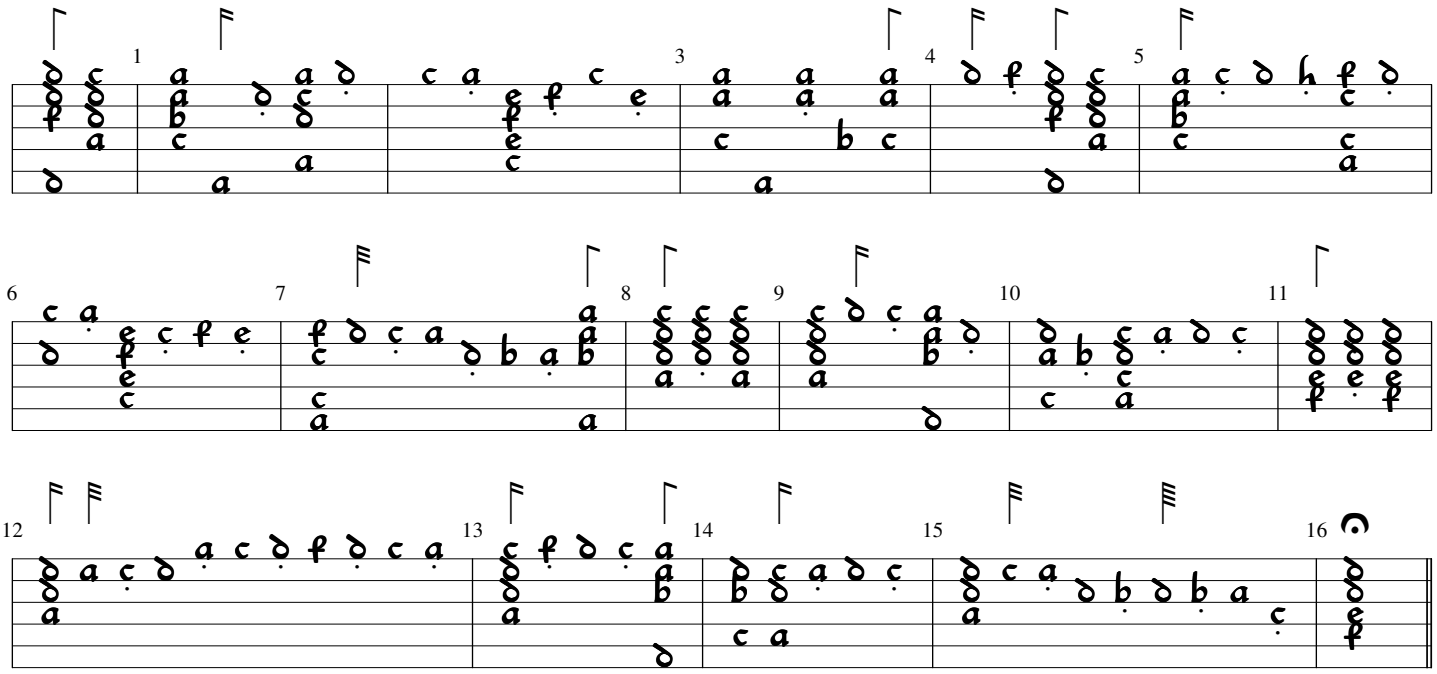


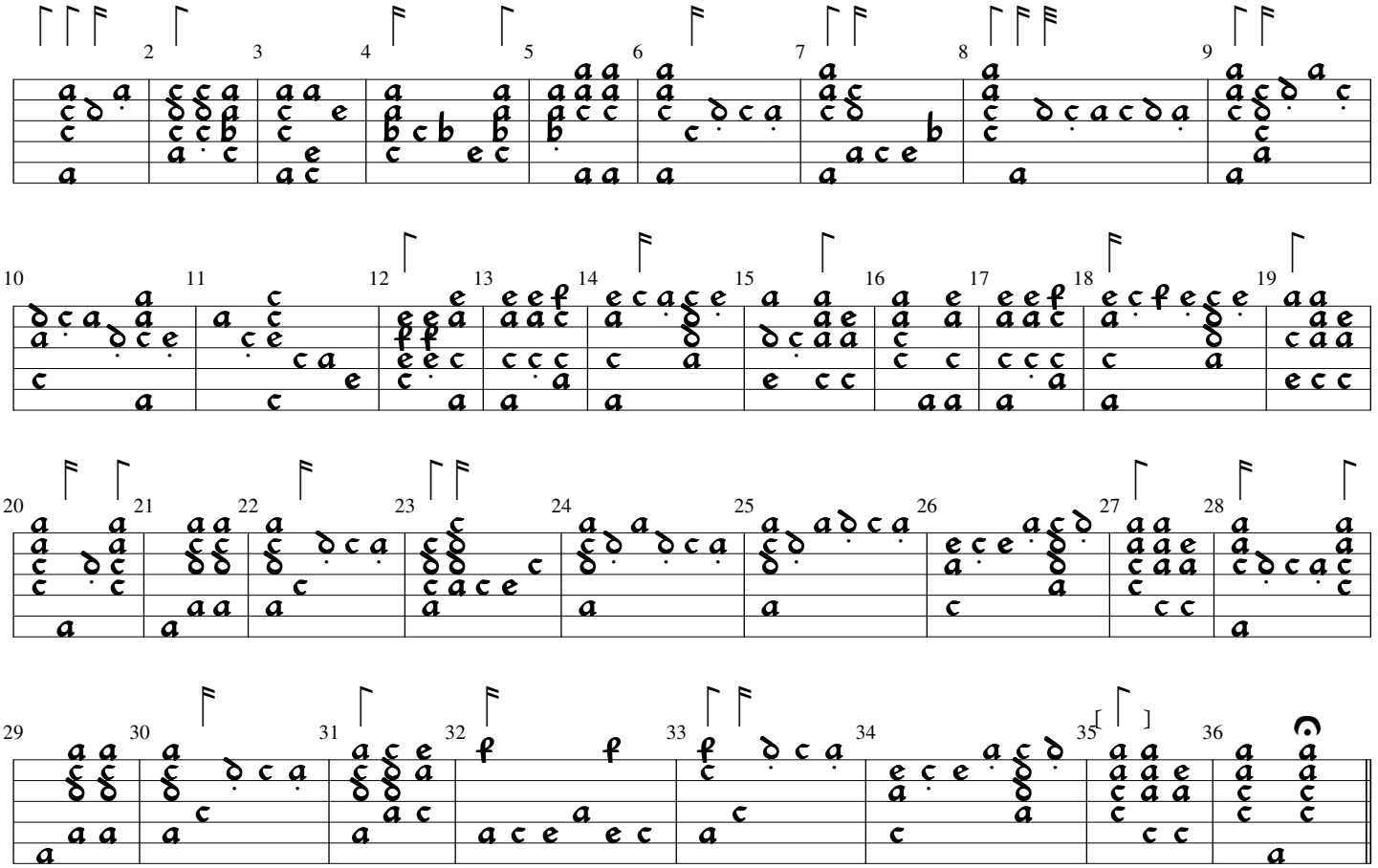




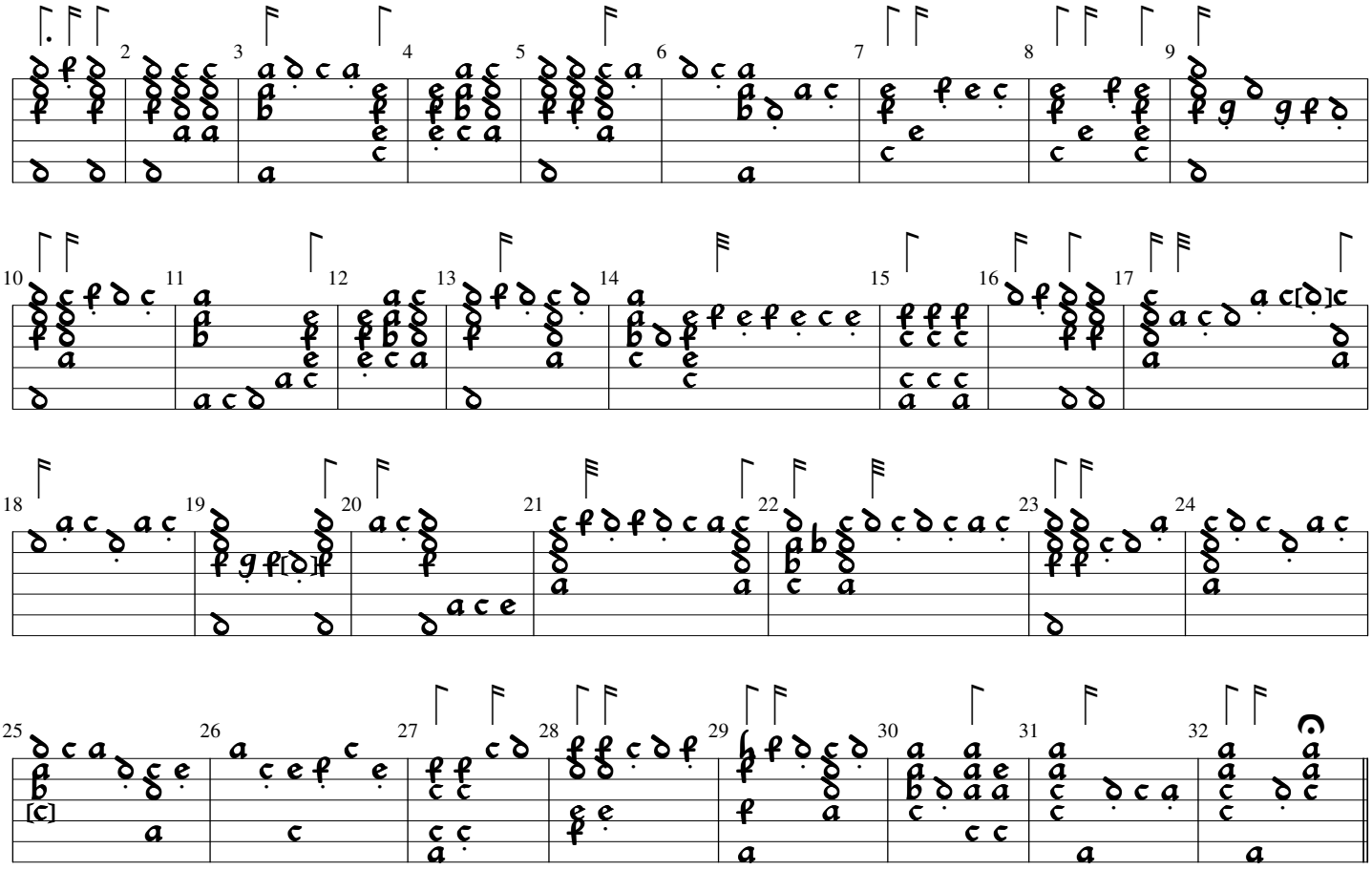
4 La Meza Notte Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, A3v



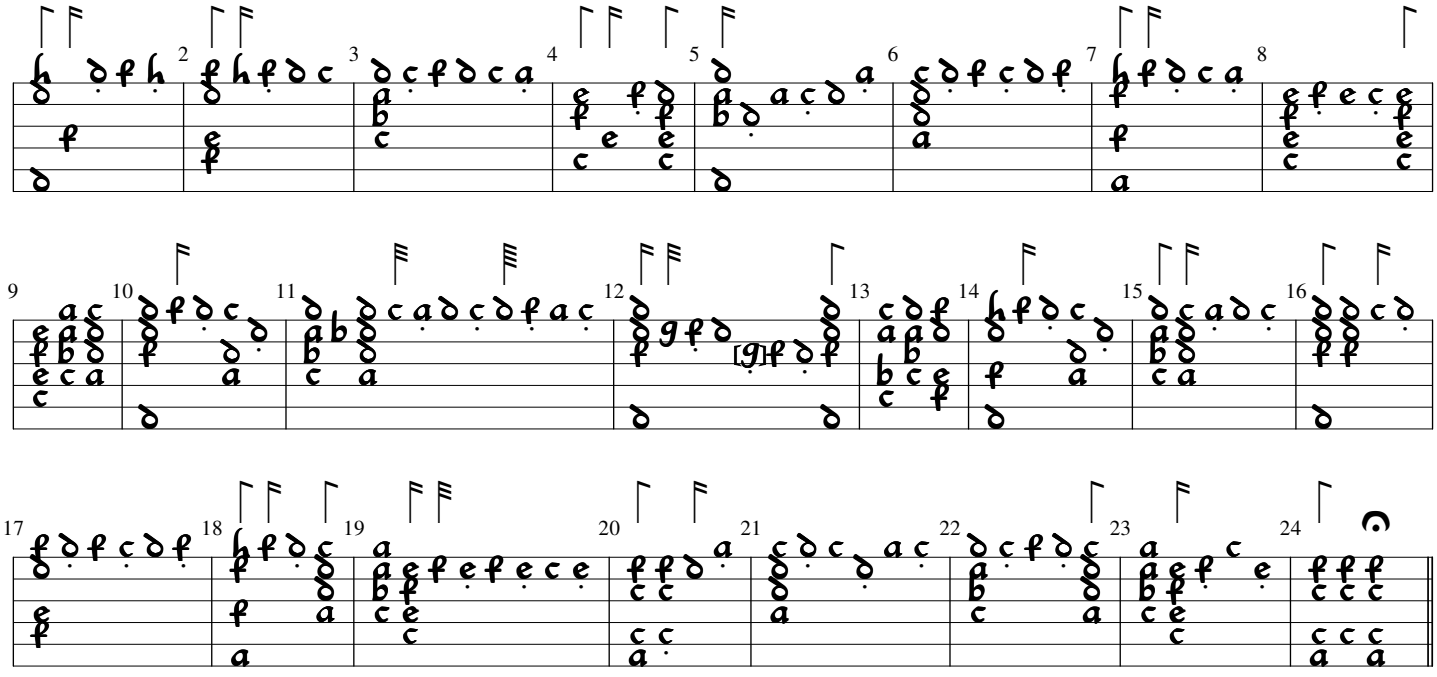
5 El Ciel Turchin Gagliarda Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, A4r

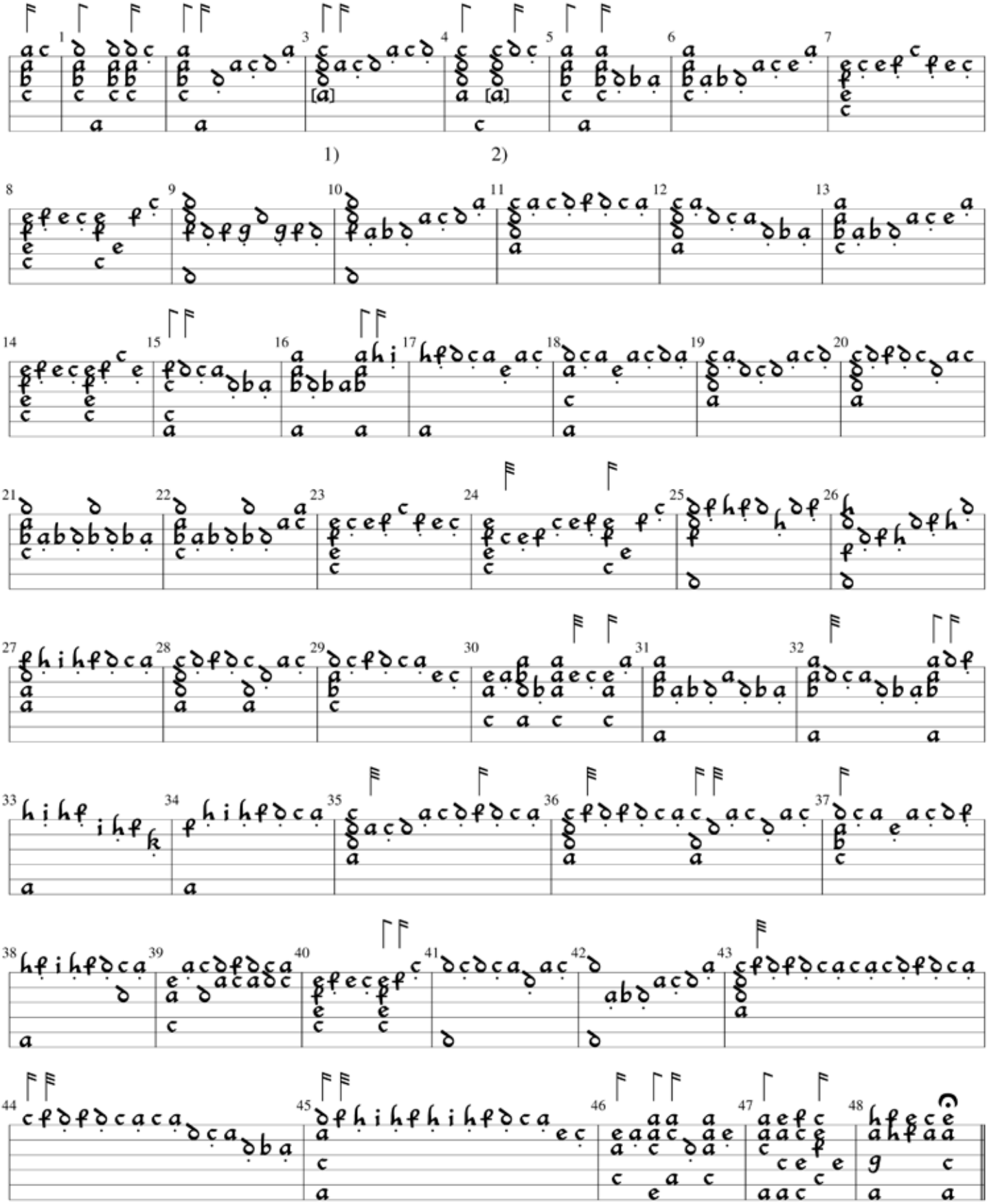


6 L'herbe Fresca Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, A4v

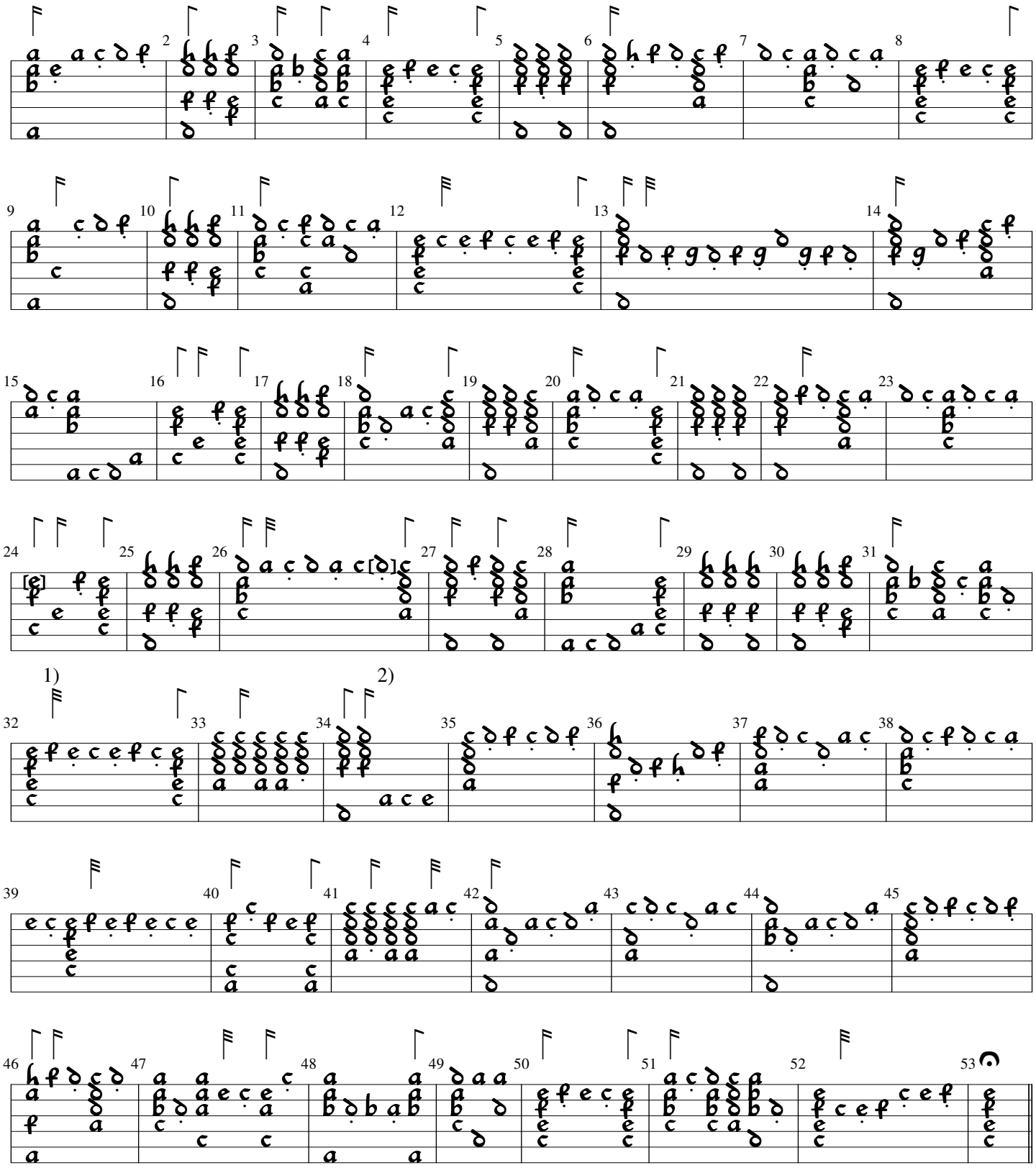


7 El Poverin Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, B1r

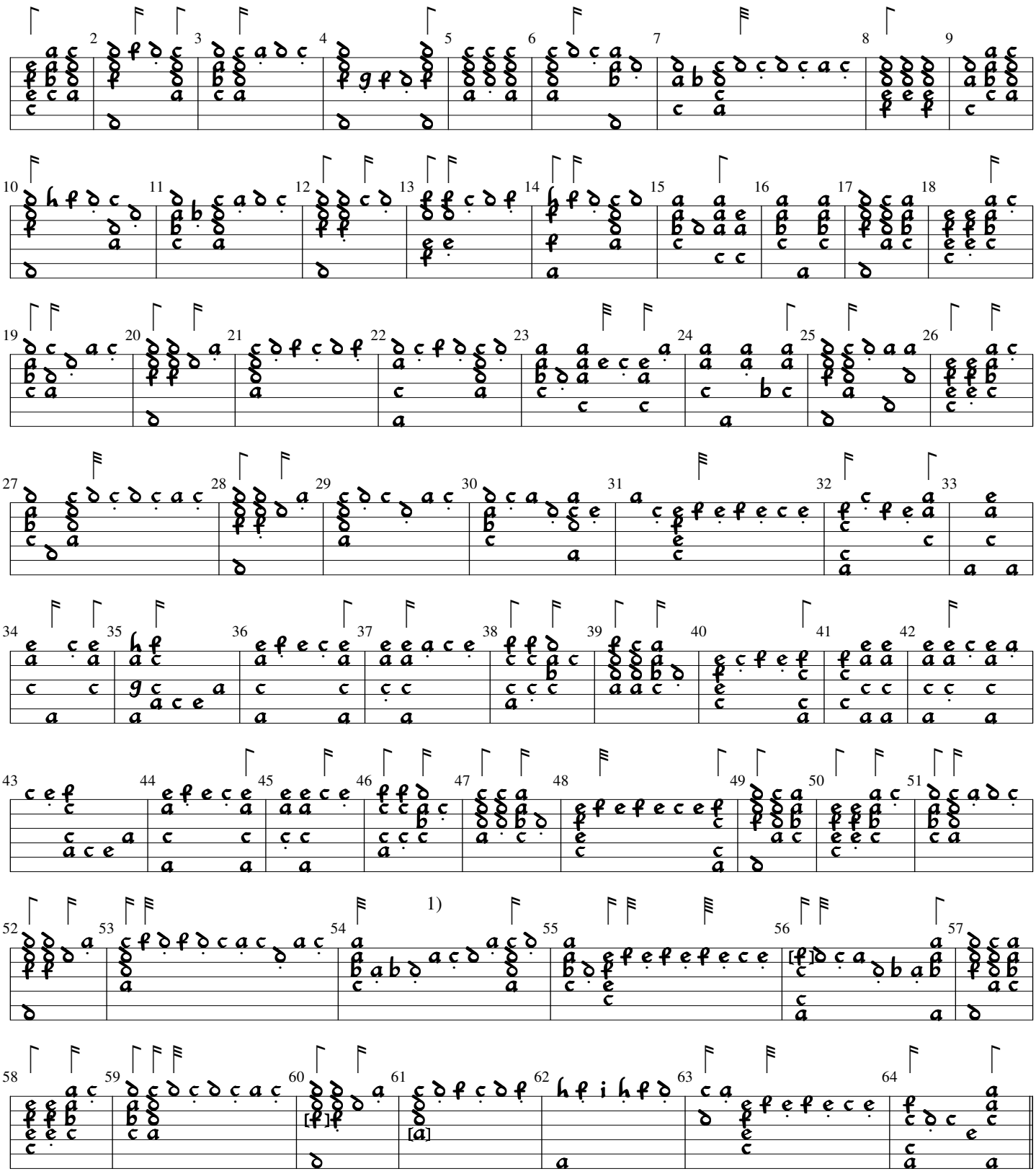




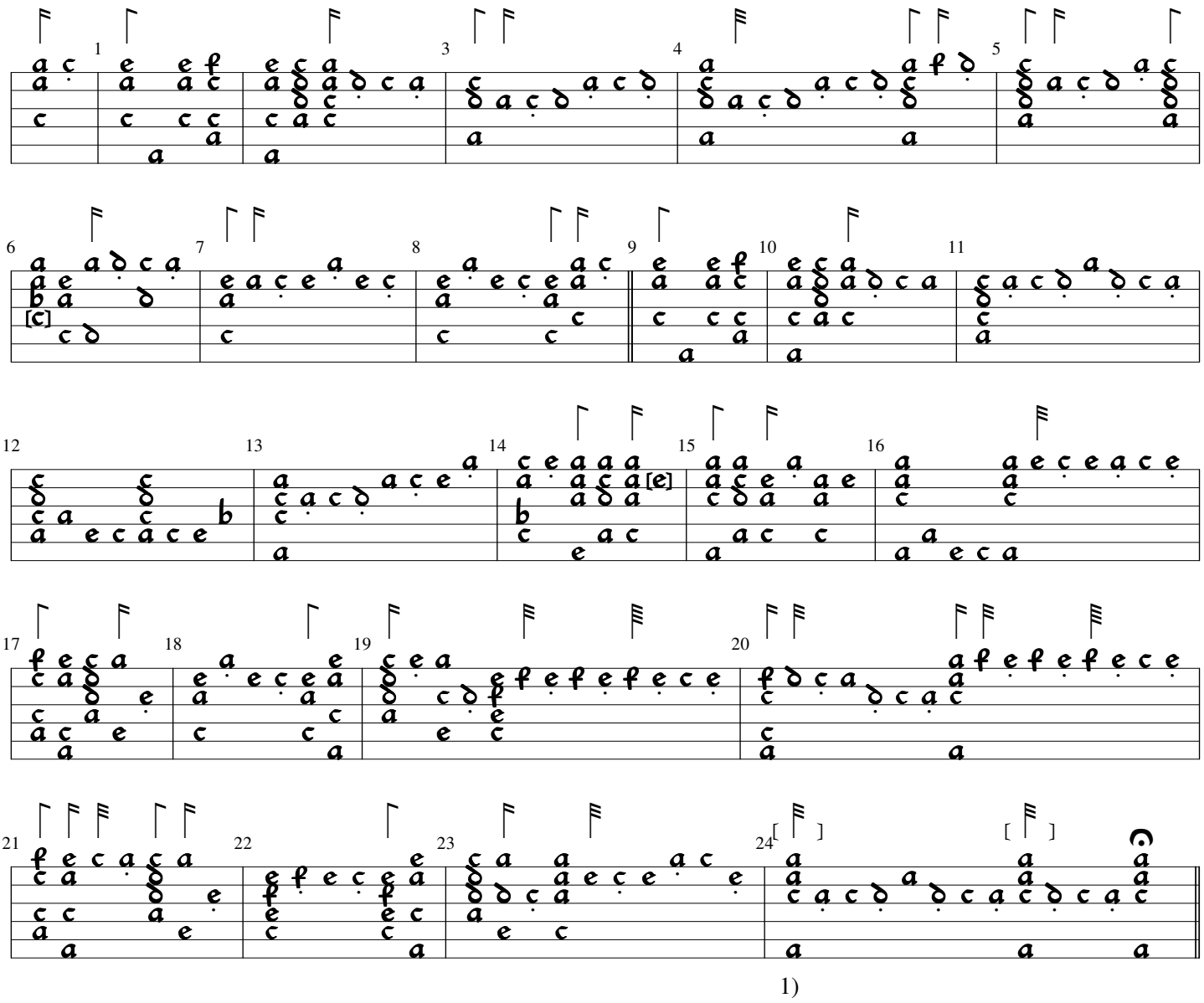
1) cipher missing in original
2) cipher on second fret in original



1) open string in original
2) cipher on second course in original

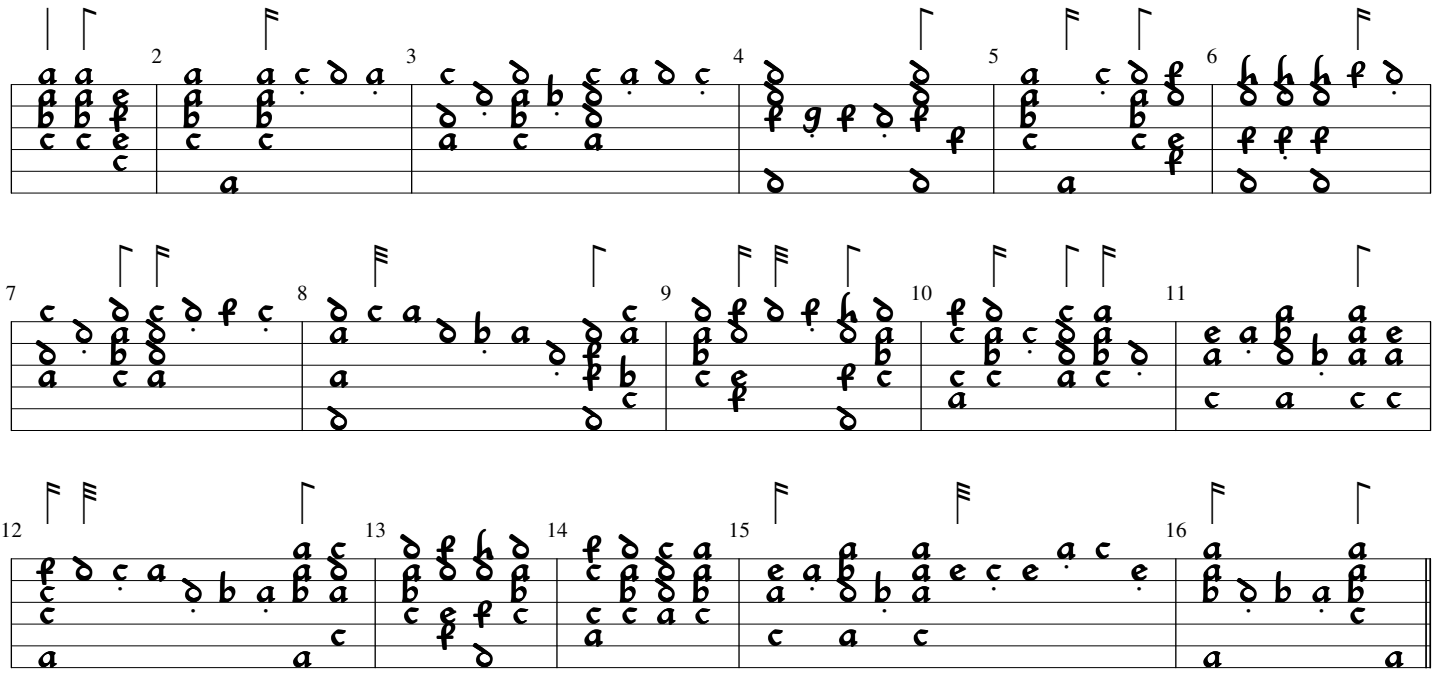


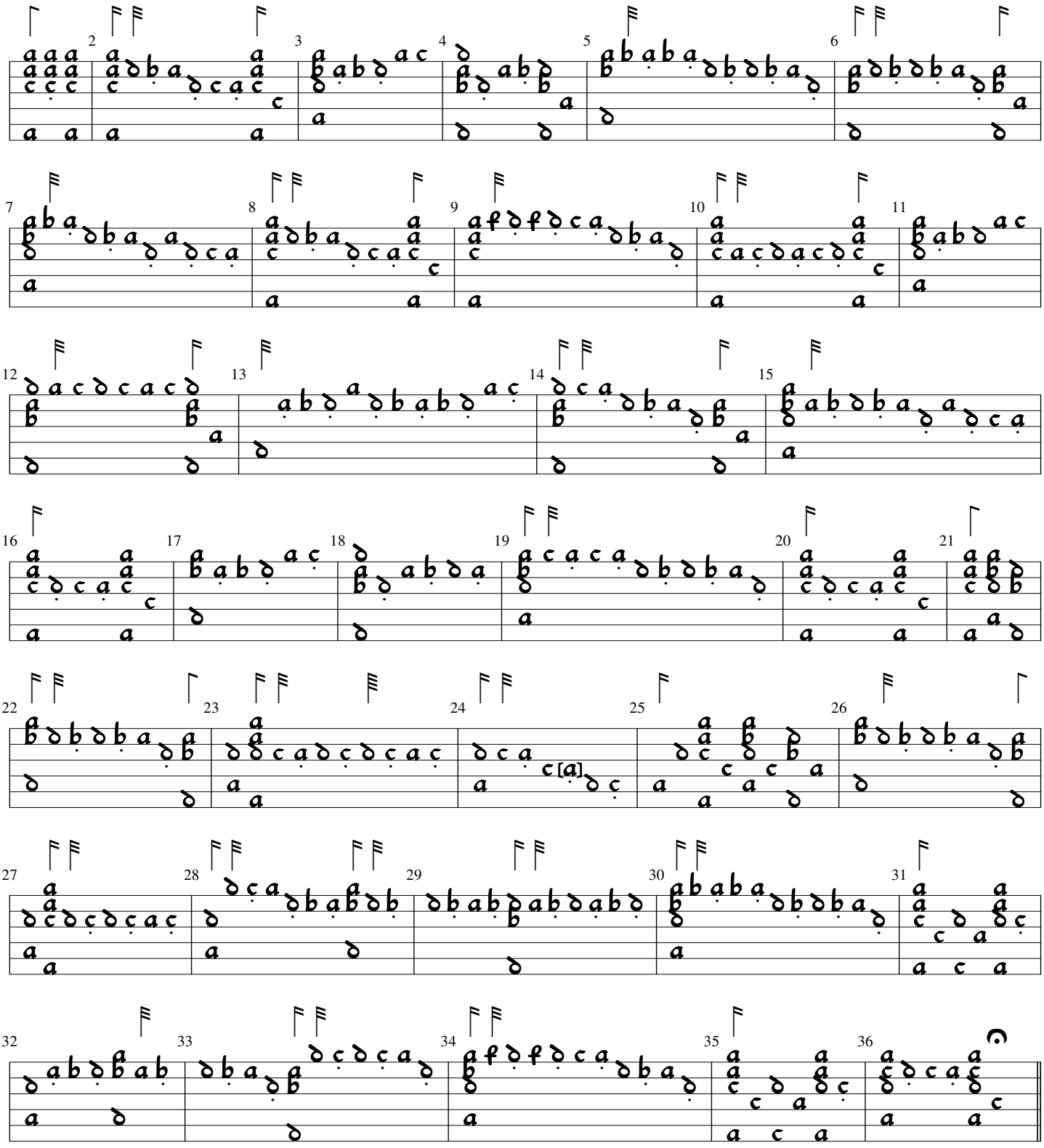
1) unnecessary F chord removed from middle of measure

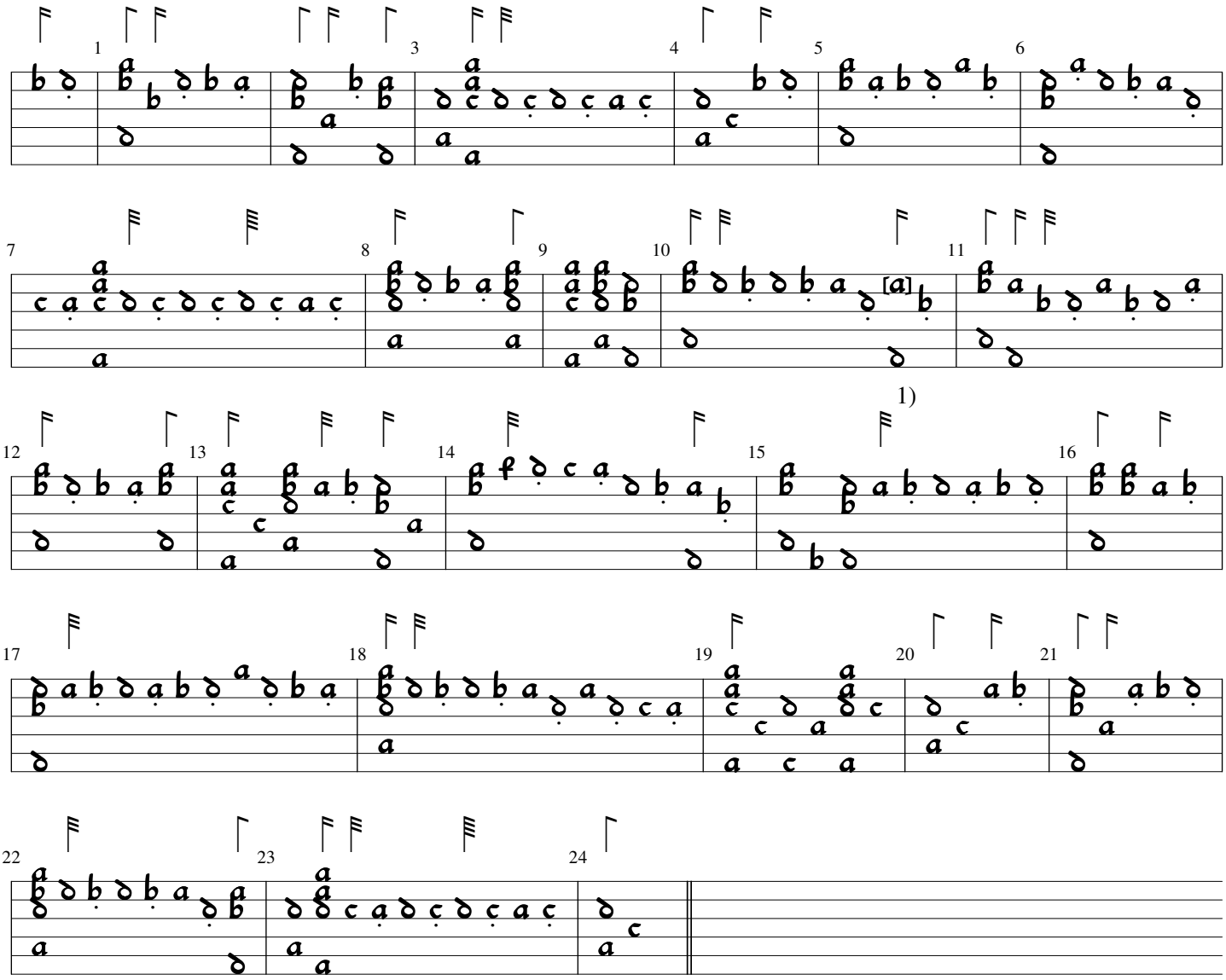


1)

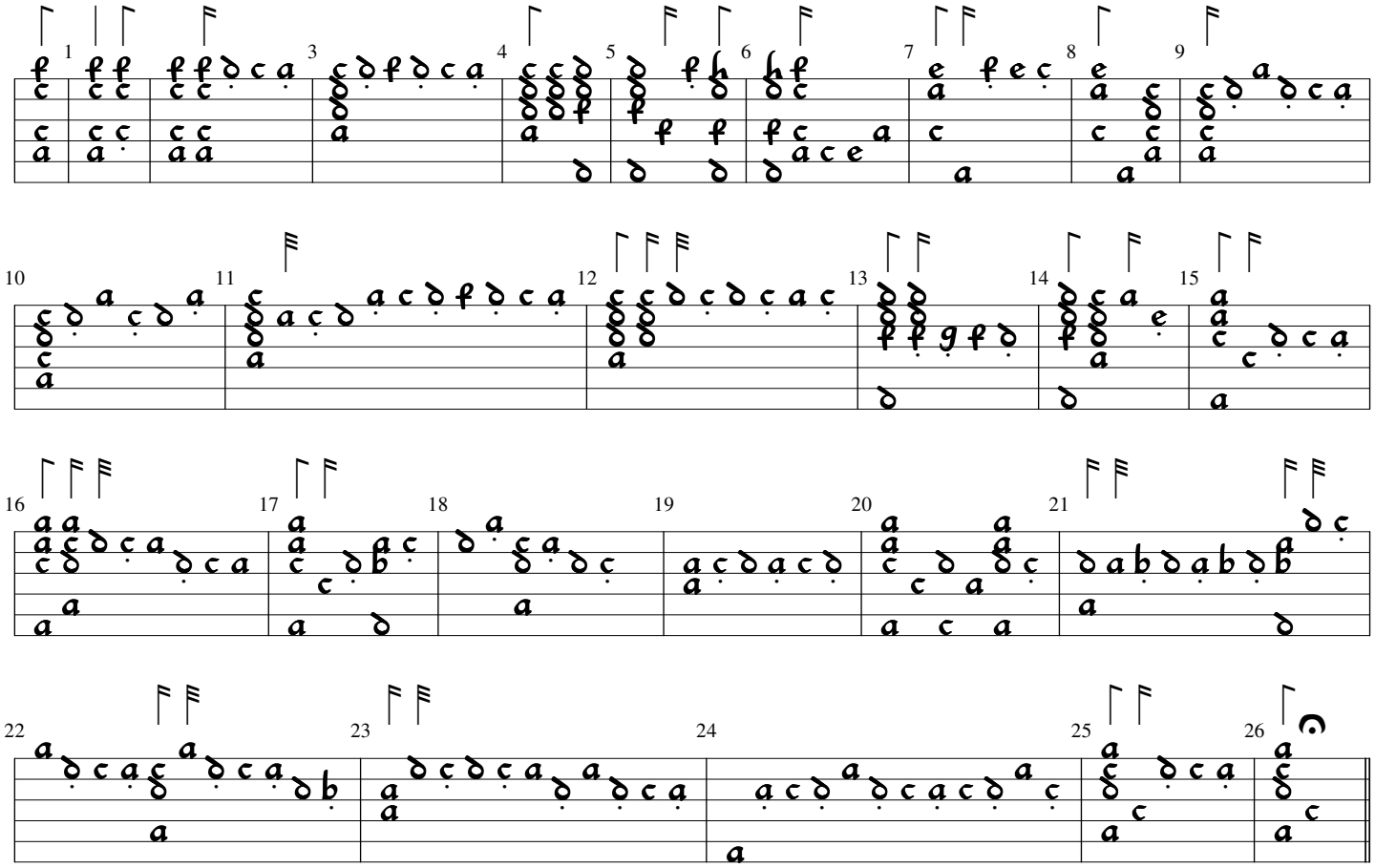
1) both ciphers changed to 3-flags but measure is still too long.

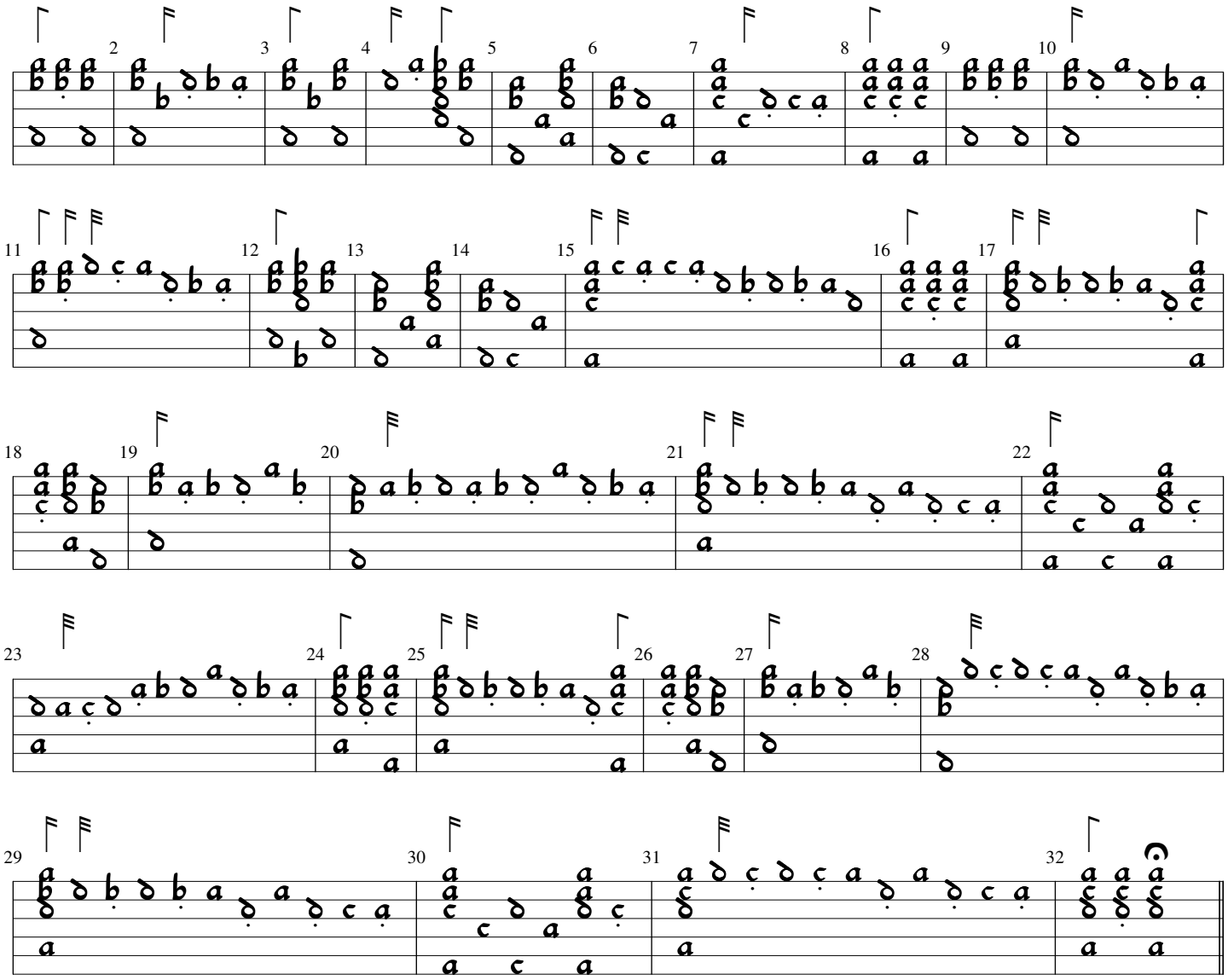


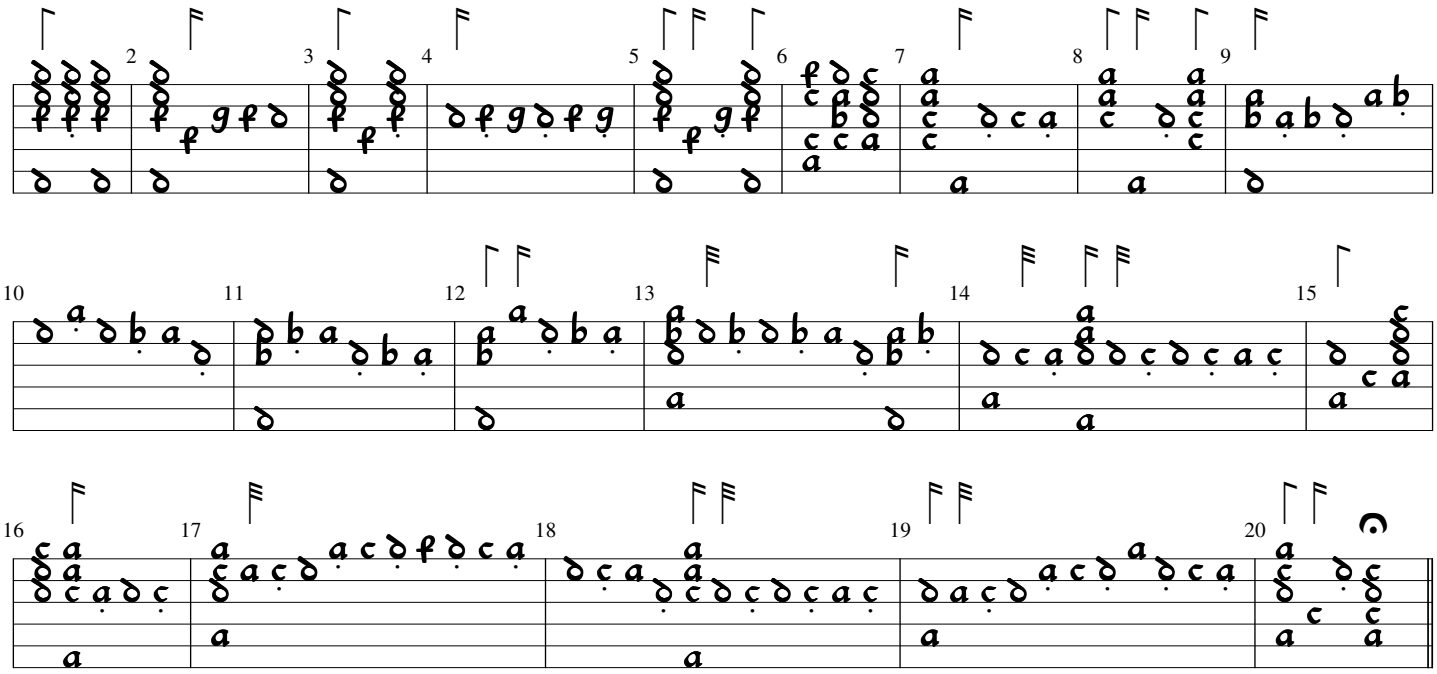


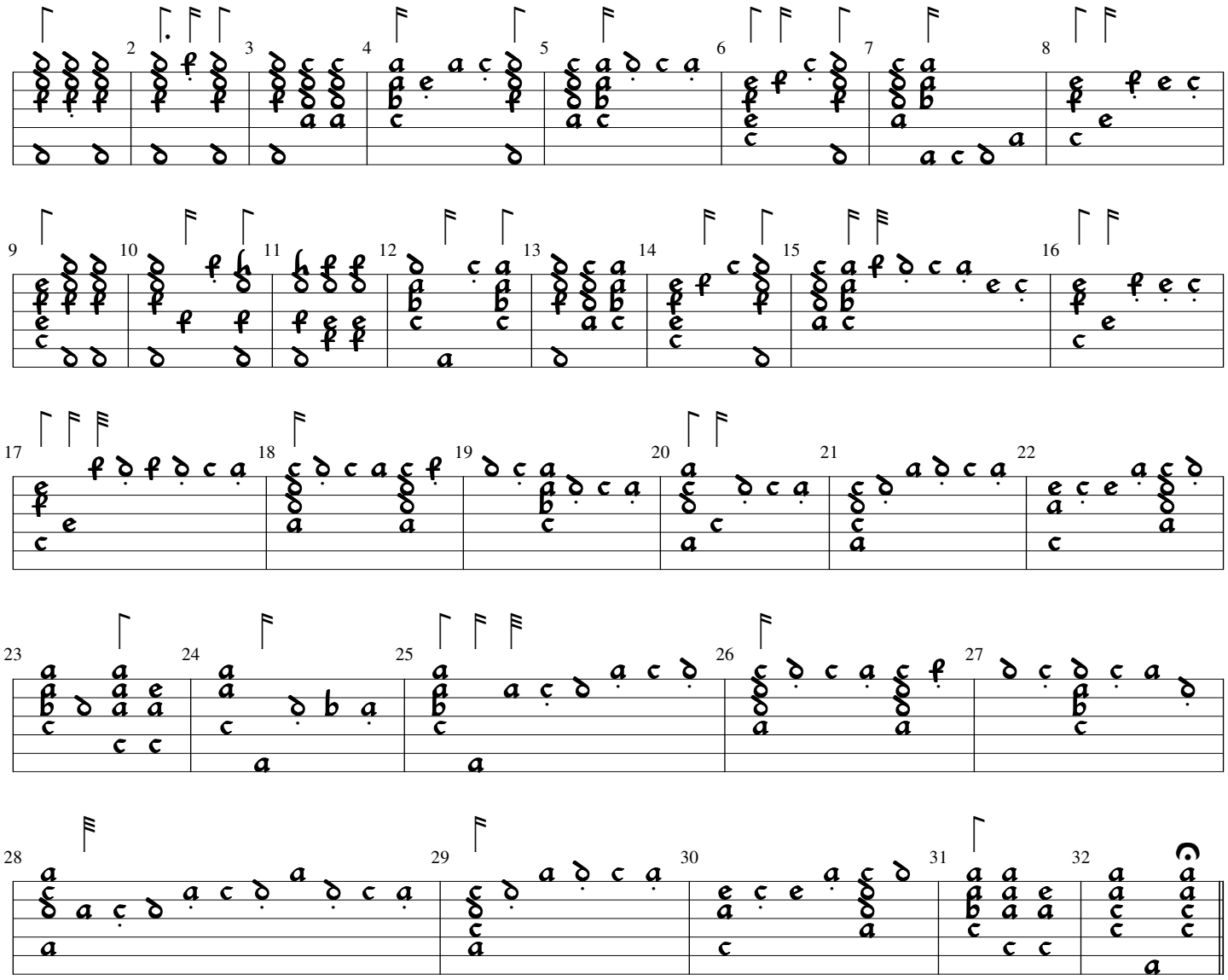


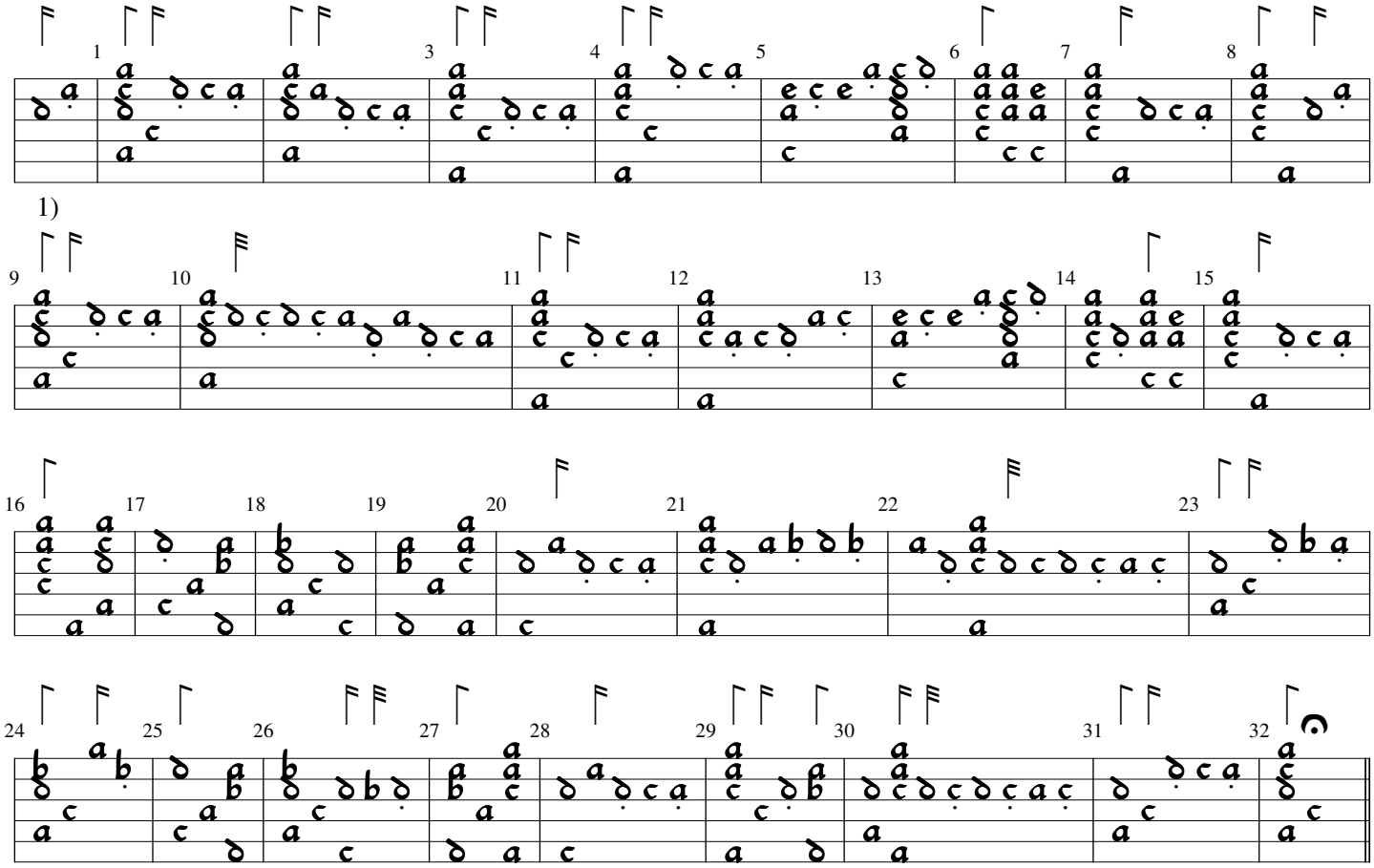
1) on chanterelle in original



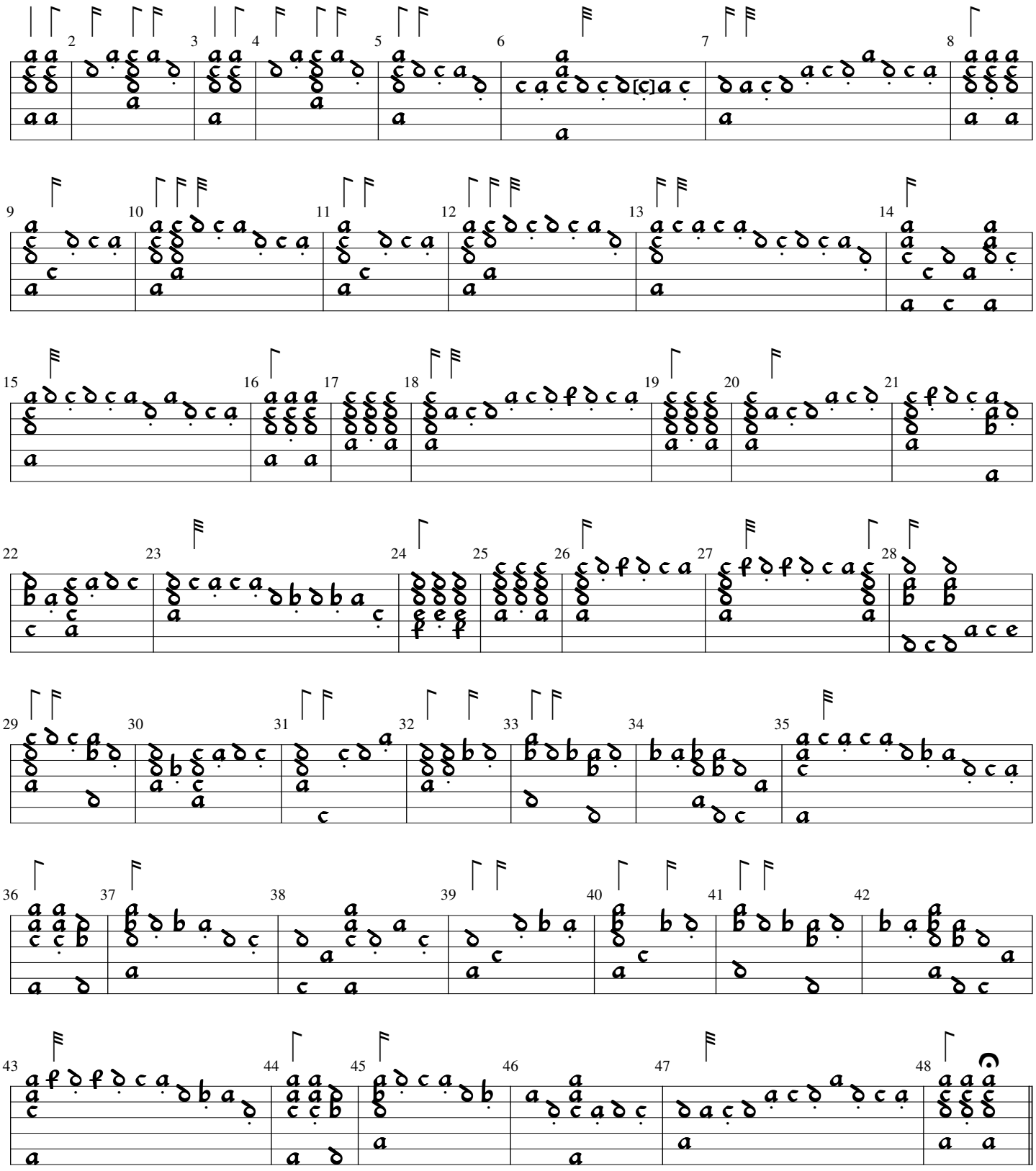


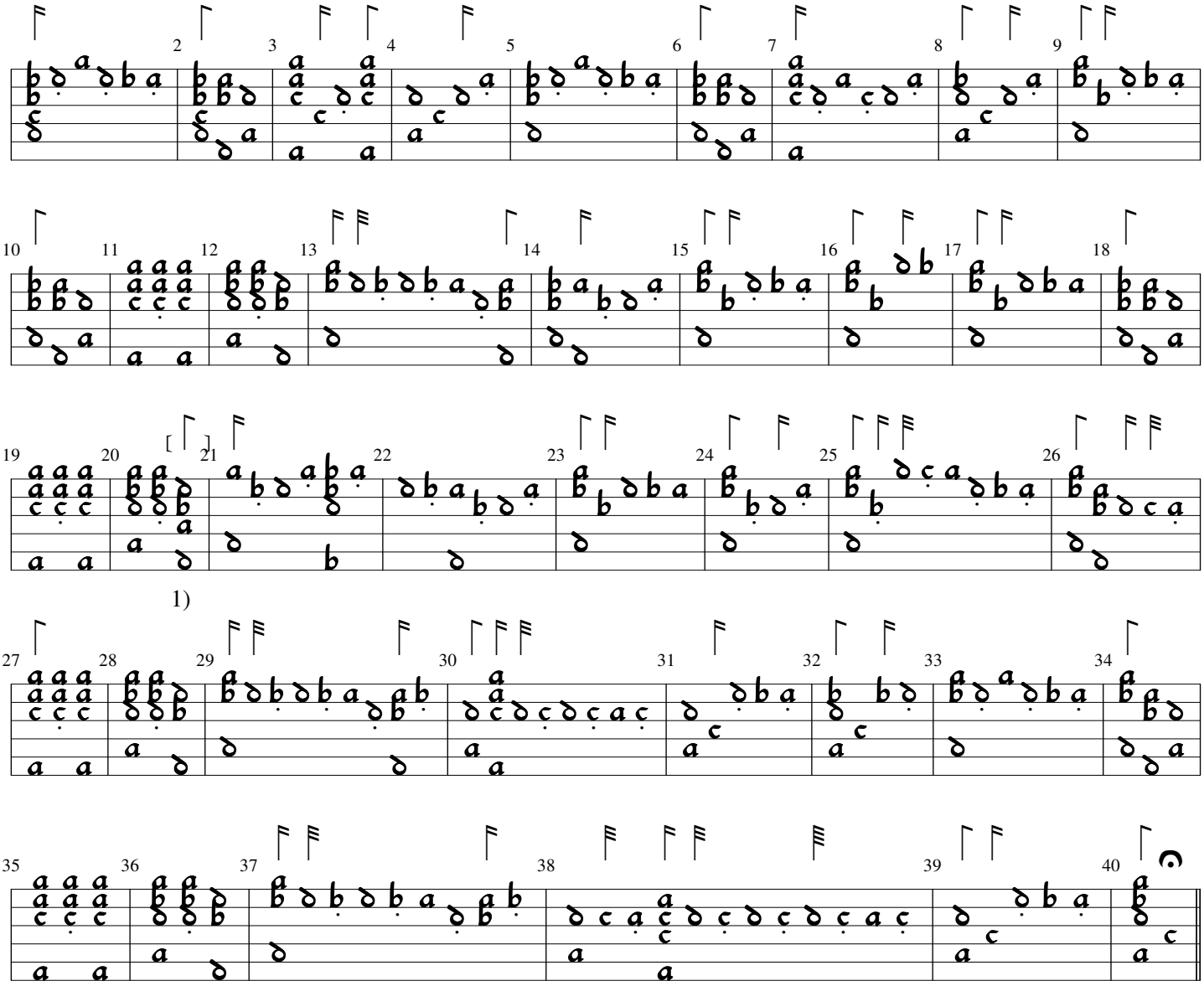




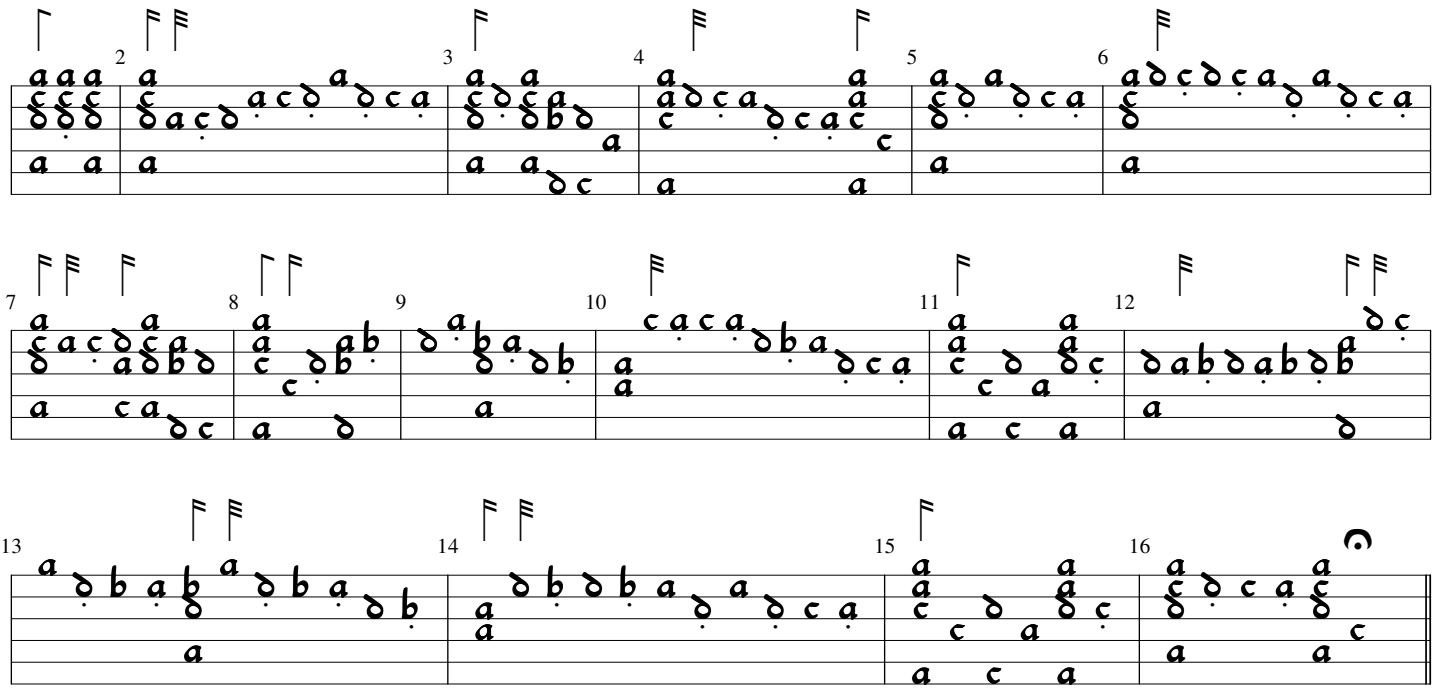


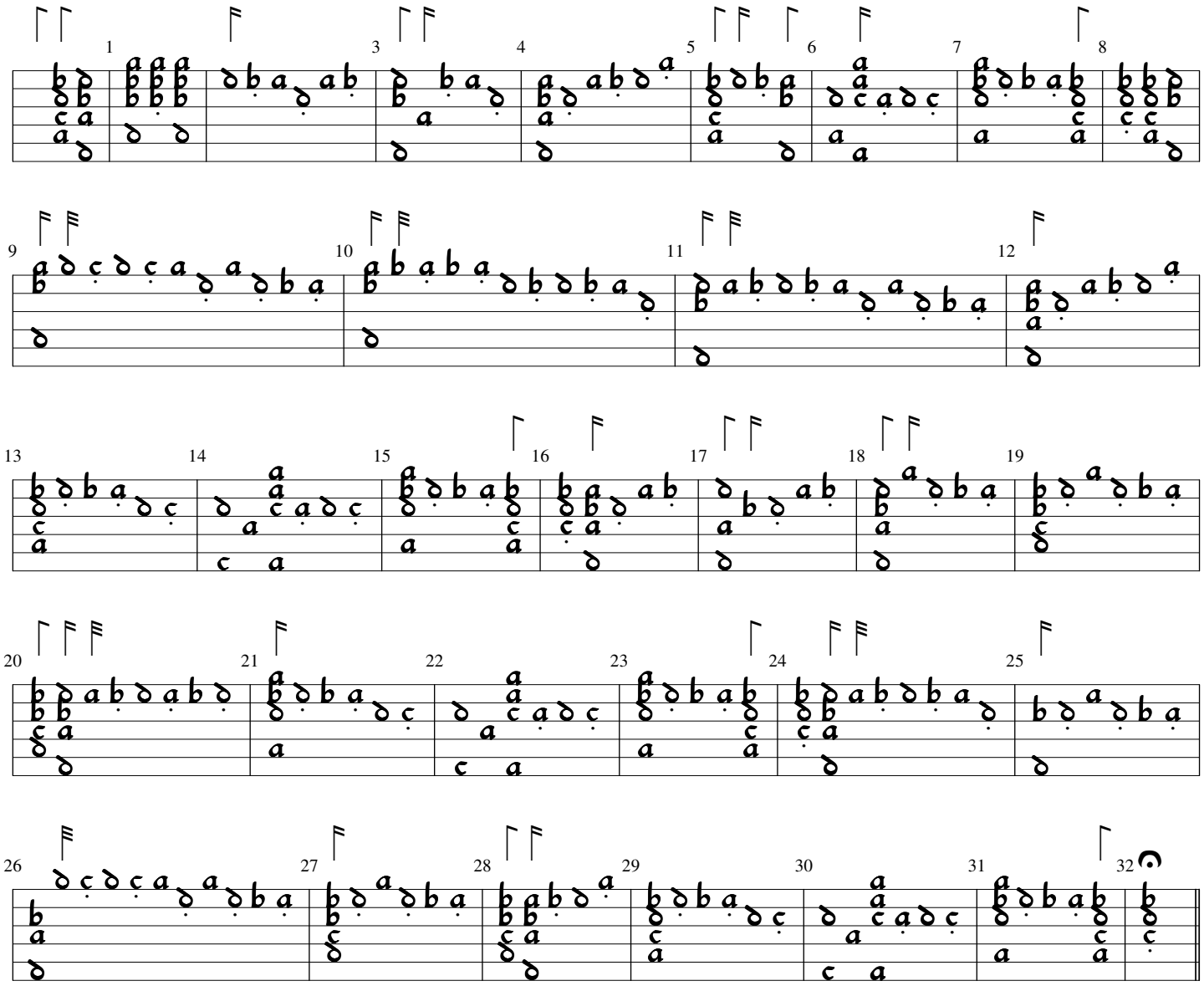
1) opening incomplete in original; first measures taken from m. 8 & 9

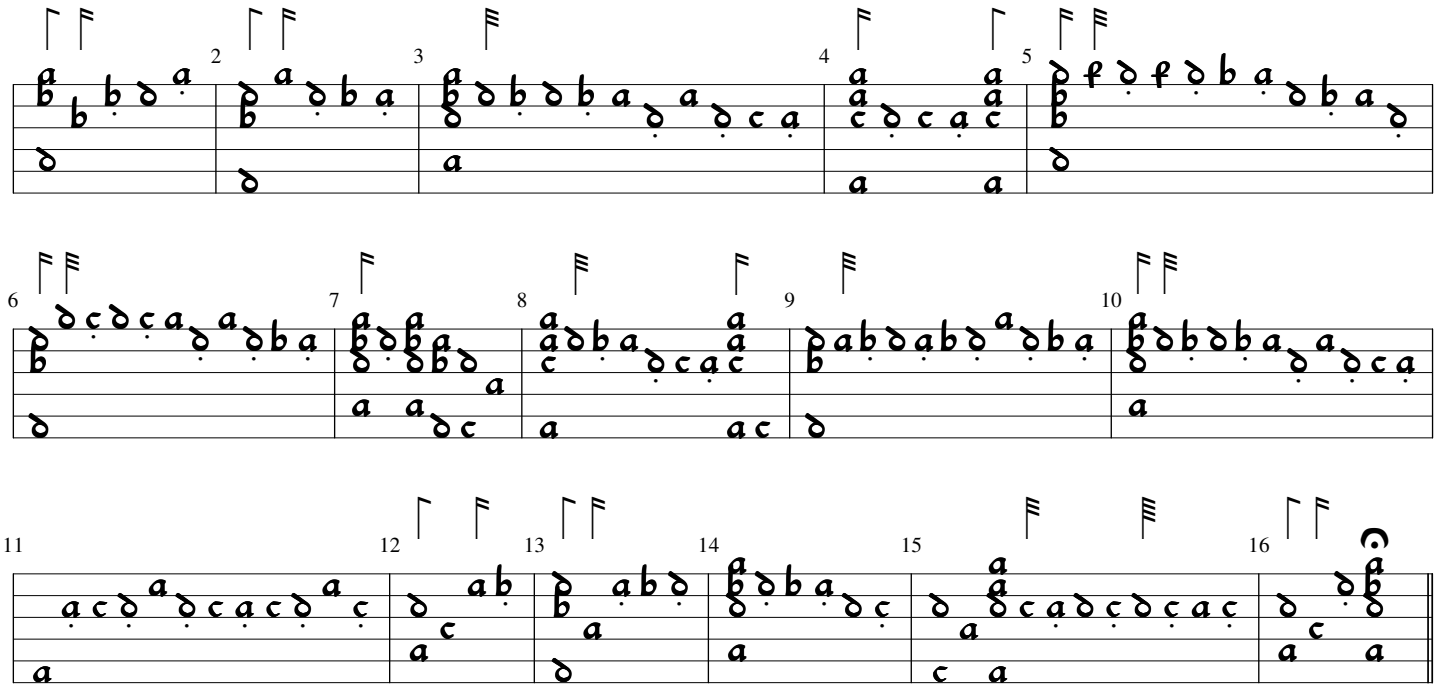




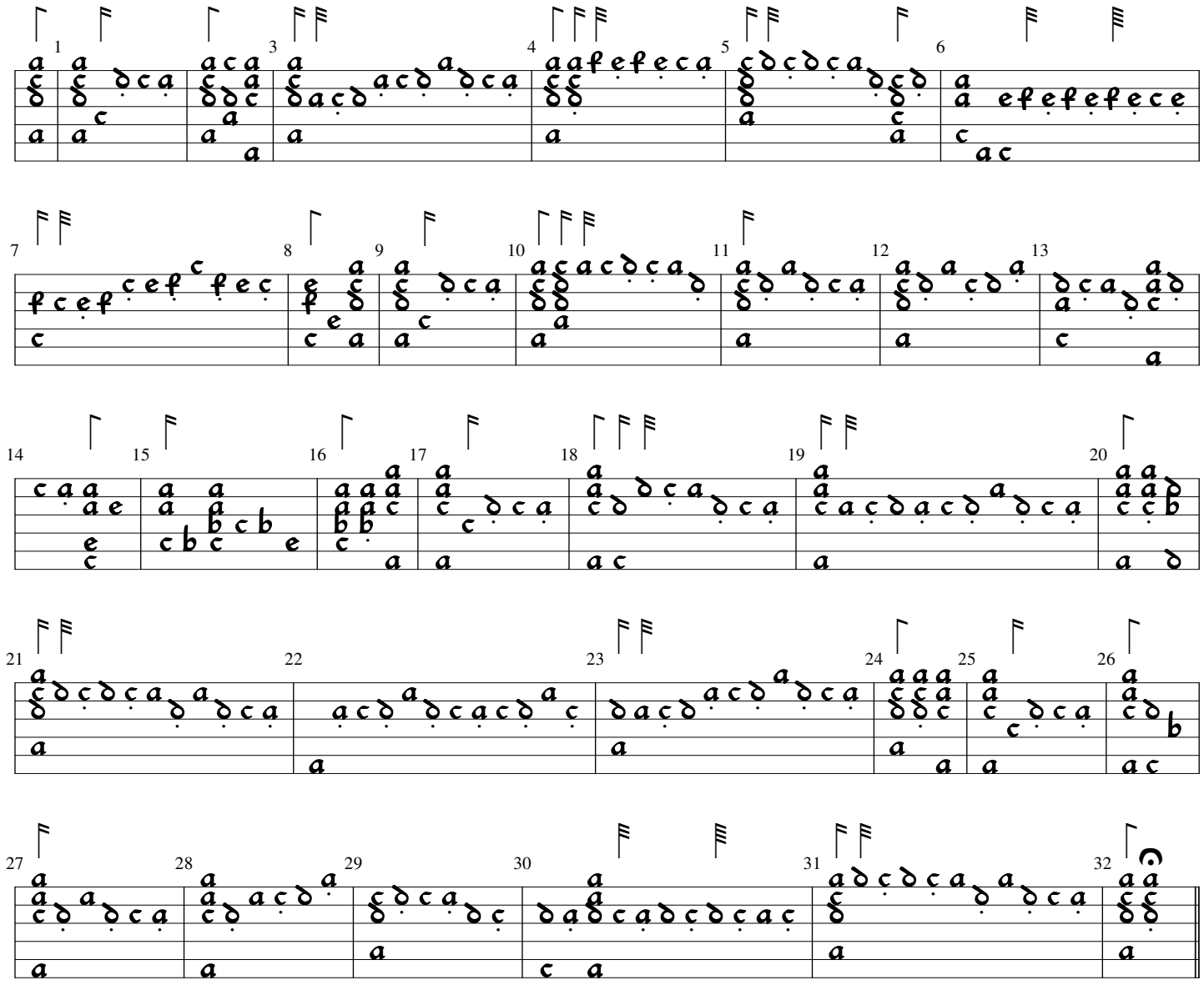
1) double flag in original



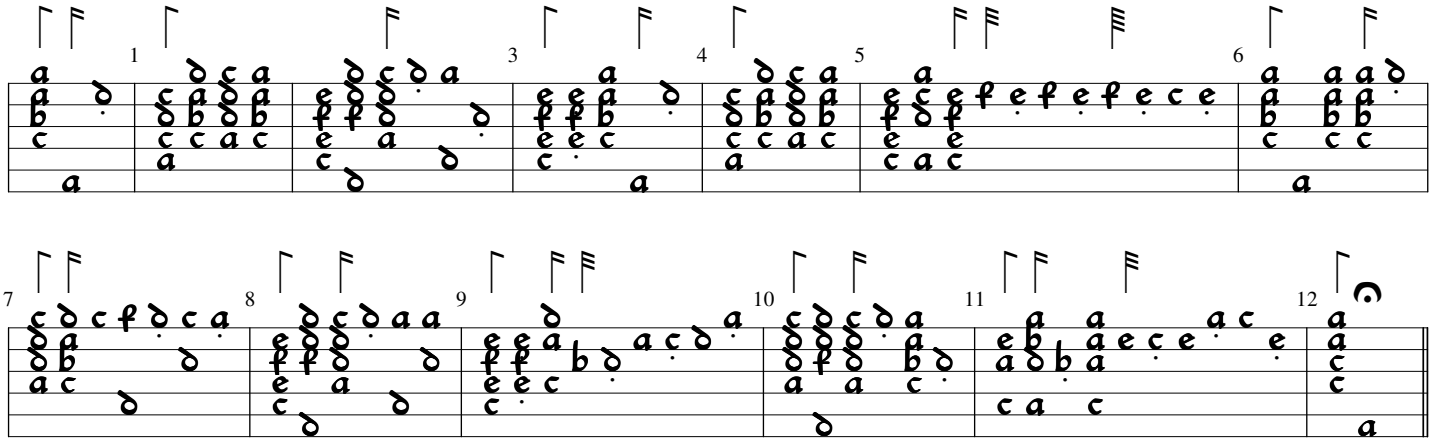




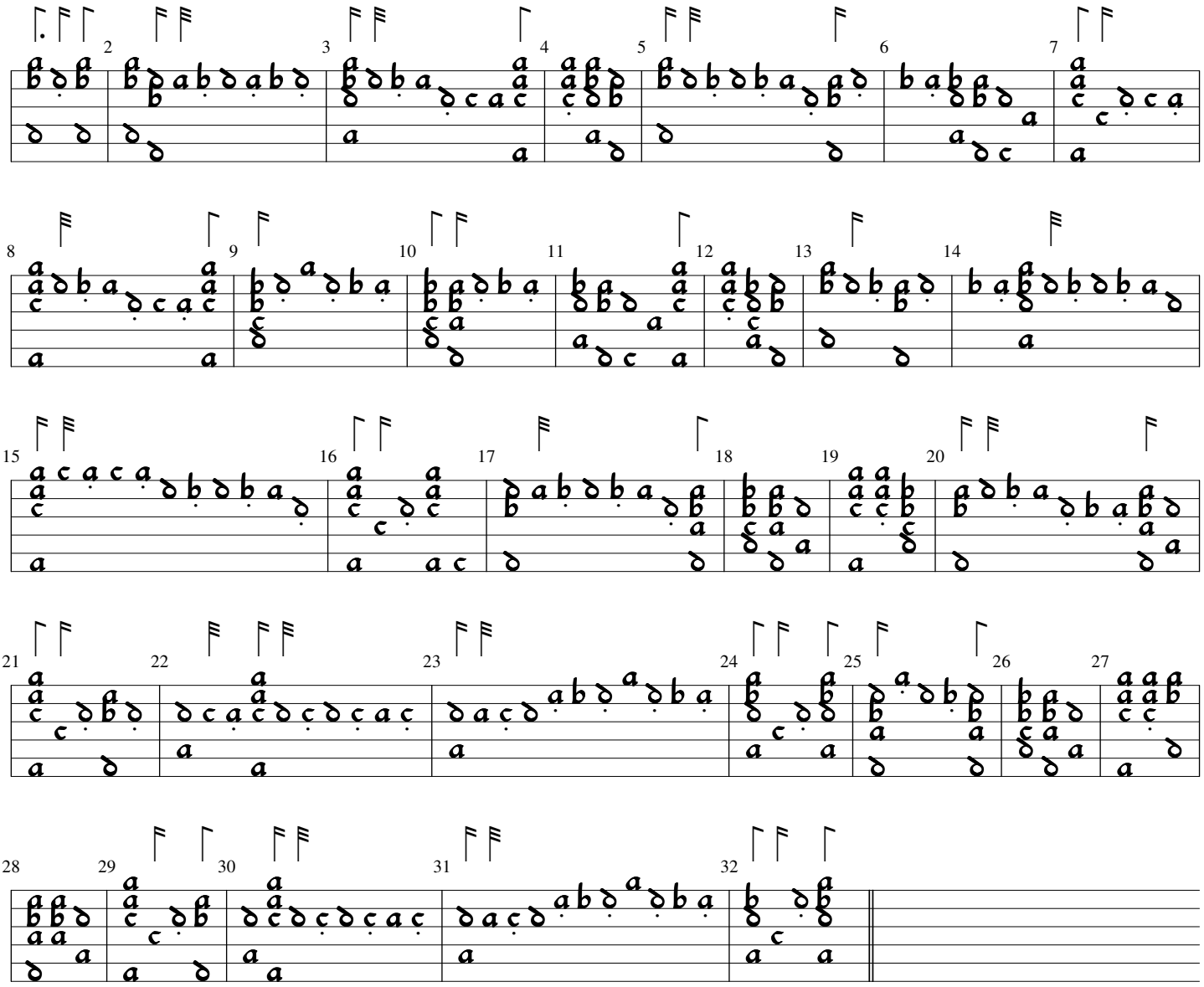
25 Tu te parti cor mio charo Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, D4v



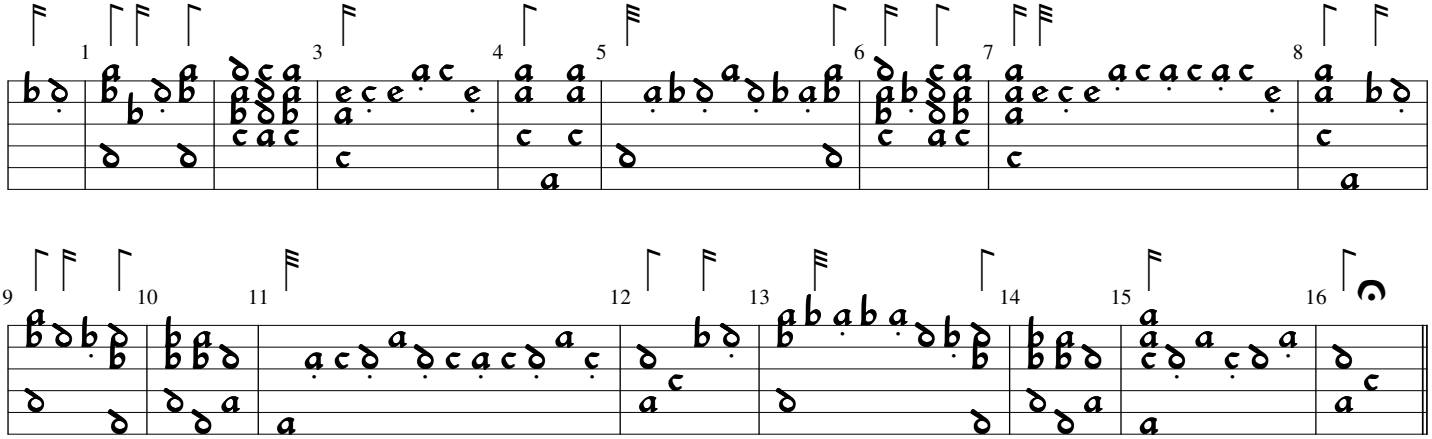
26 La Ben contenta Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E1r



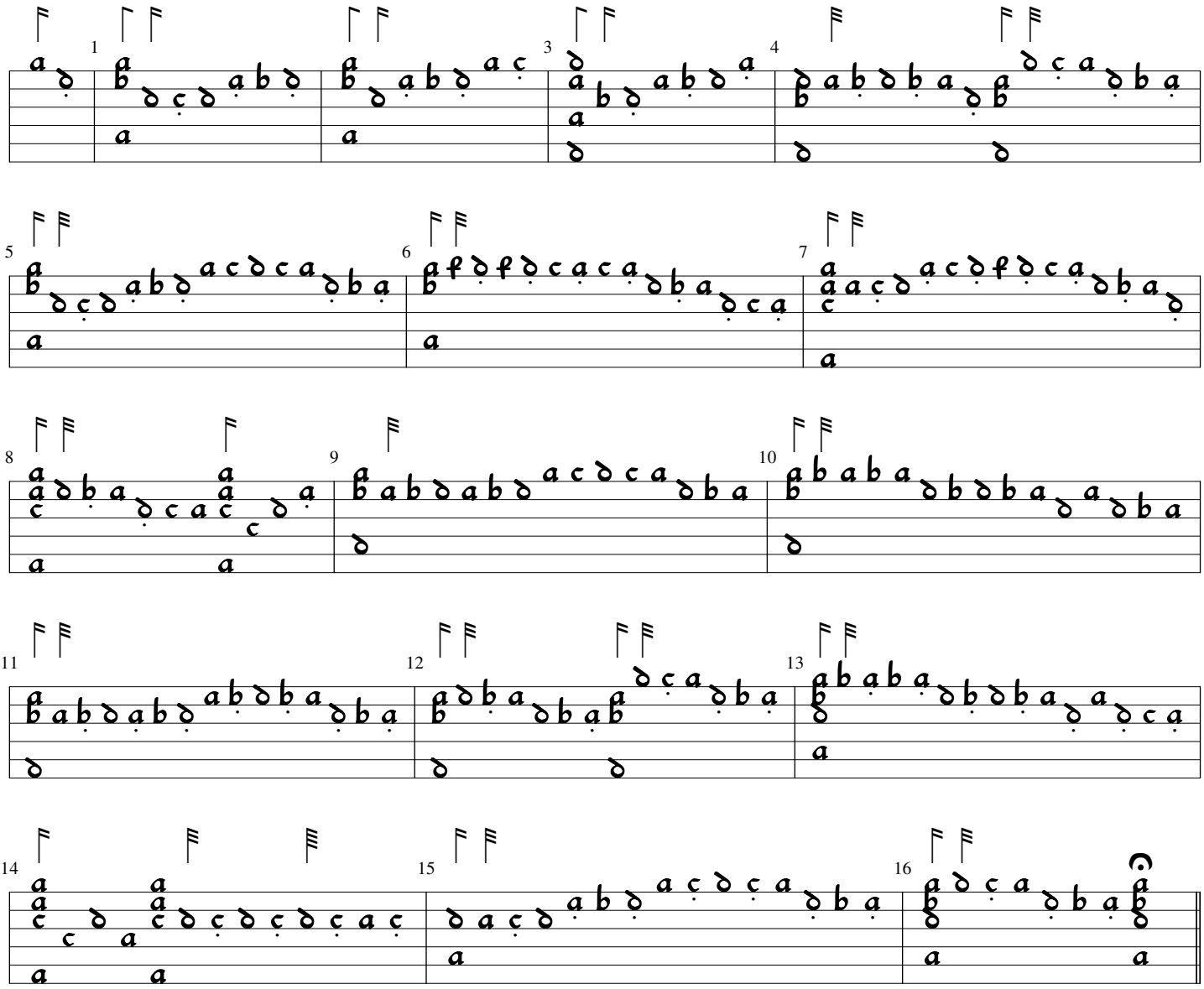
27 L'Herba fresca Gagliarda Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E1v



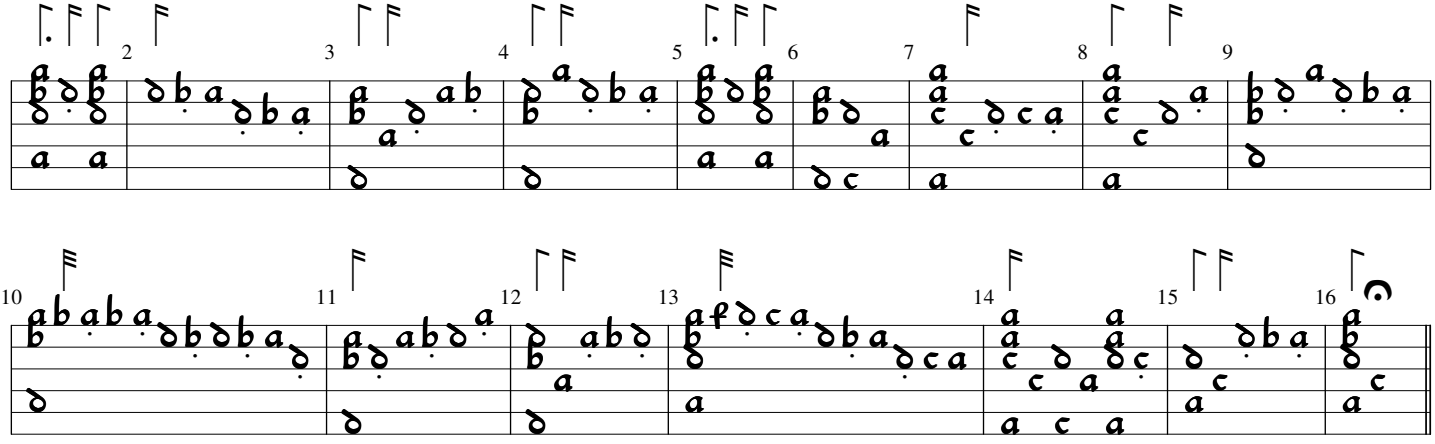
28 La Ferarese Gagliarda Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E2r

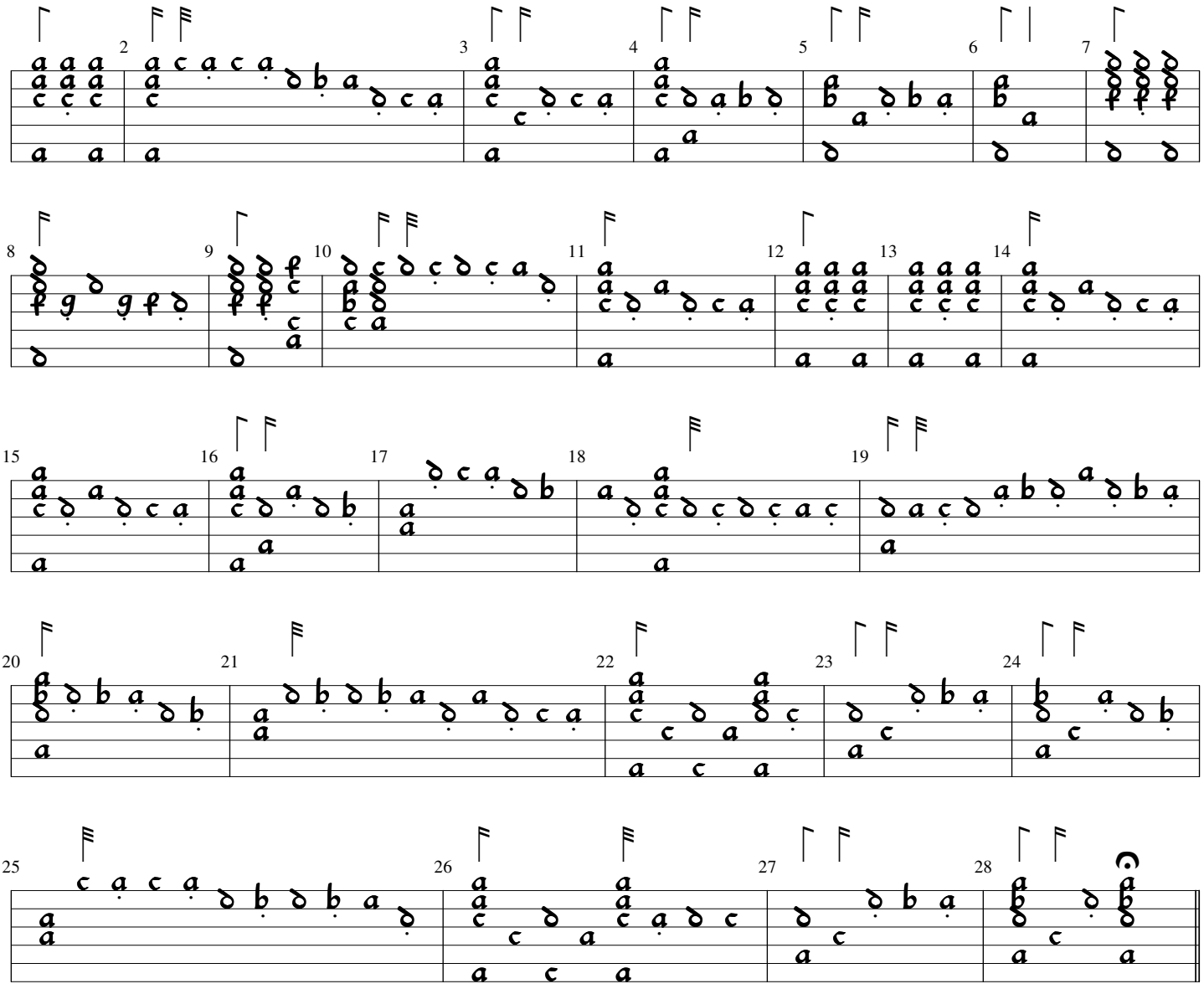


29 Pass'e mezo [Antico] Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E2v

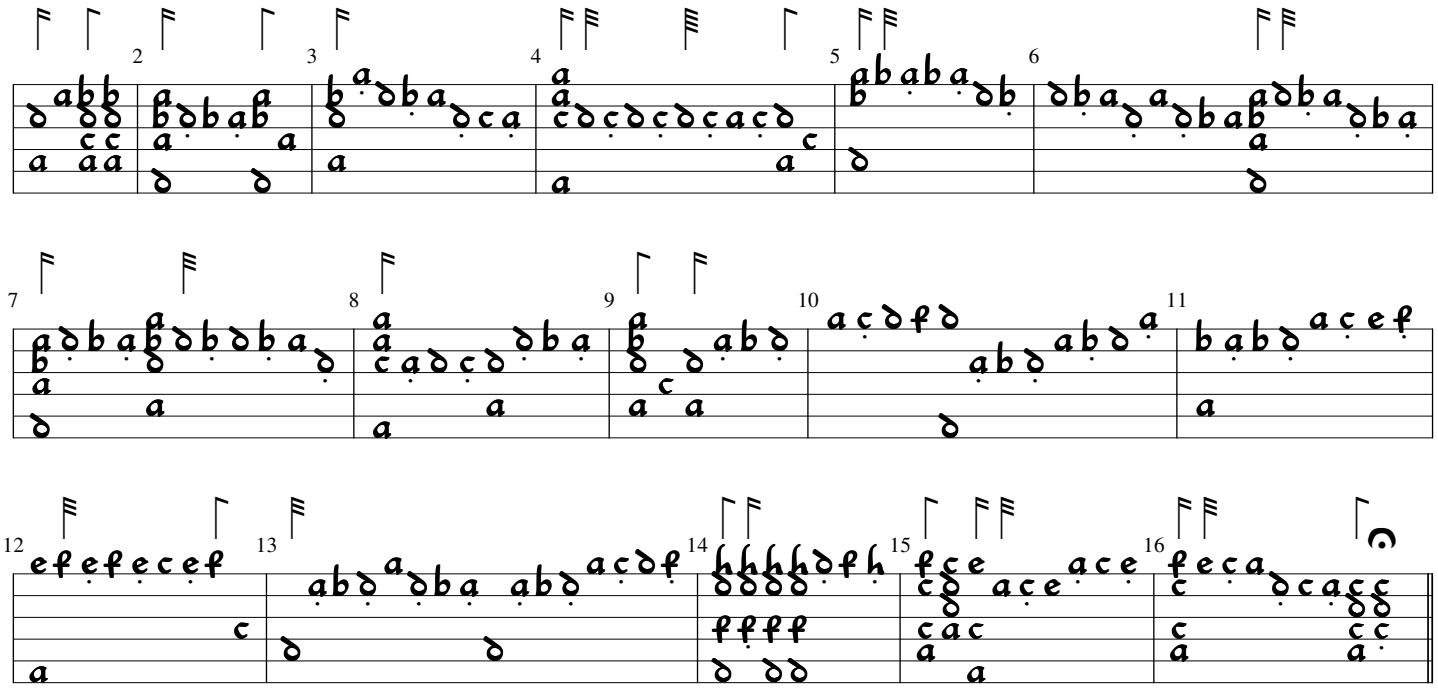


30 Gagliarda del dito Pass'e mezo Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E3r

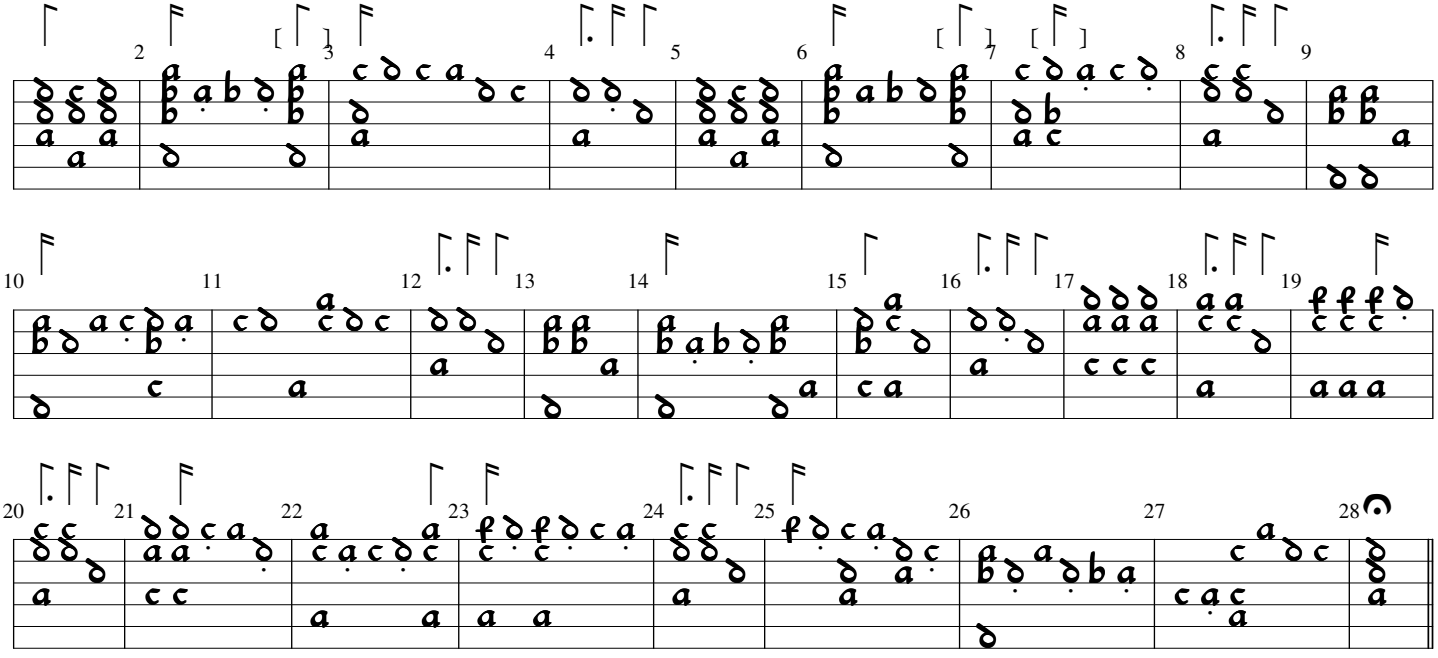


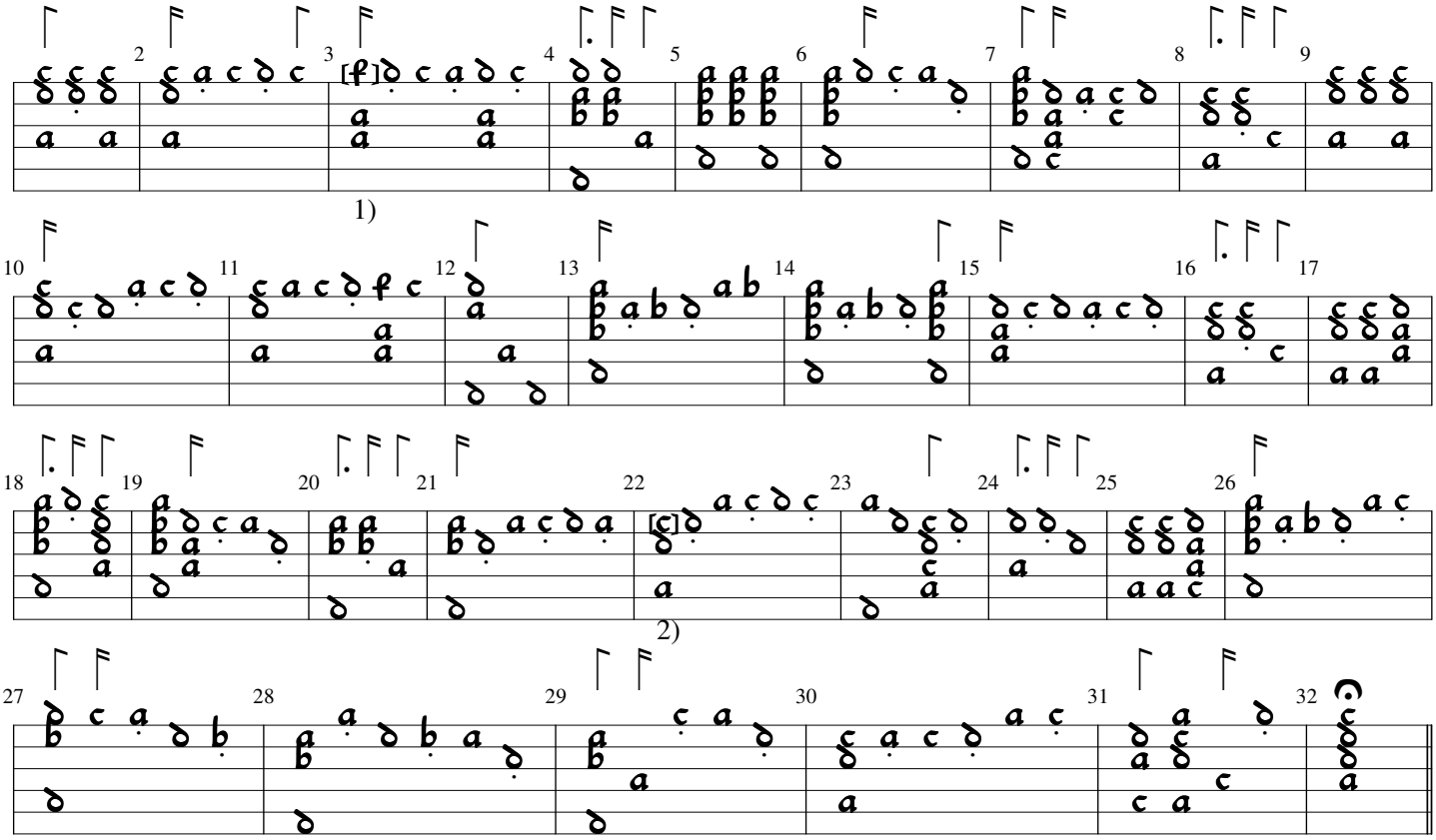


32 Le Forze di Erchole Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E4r



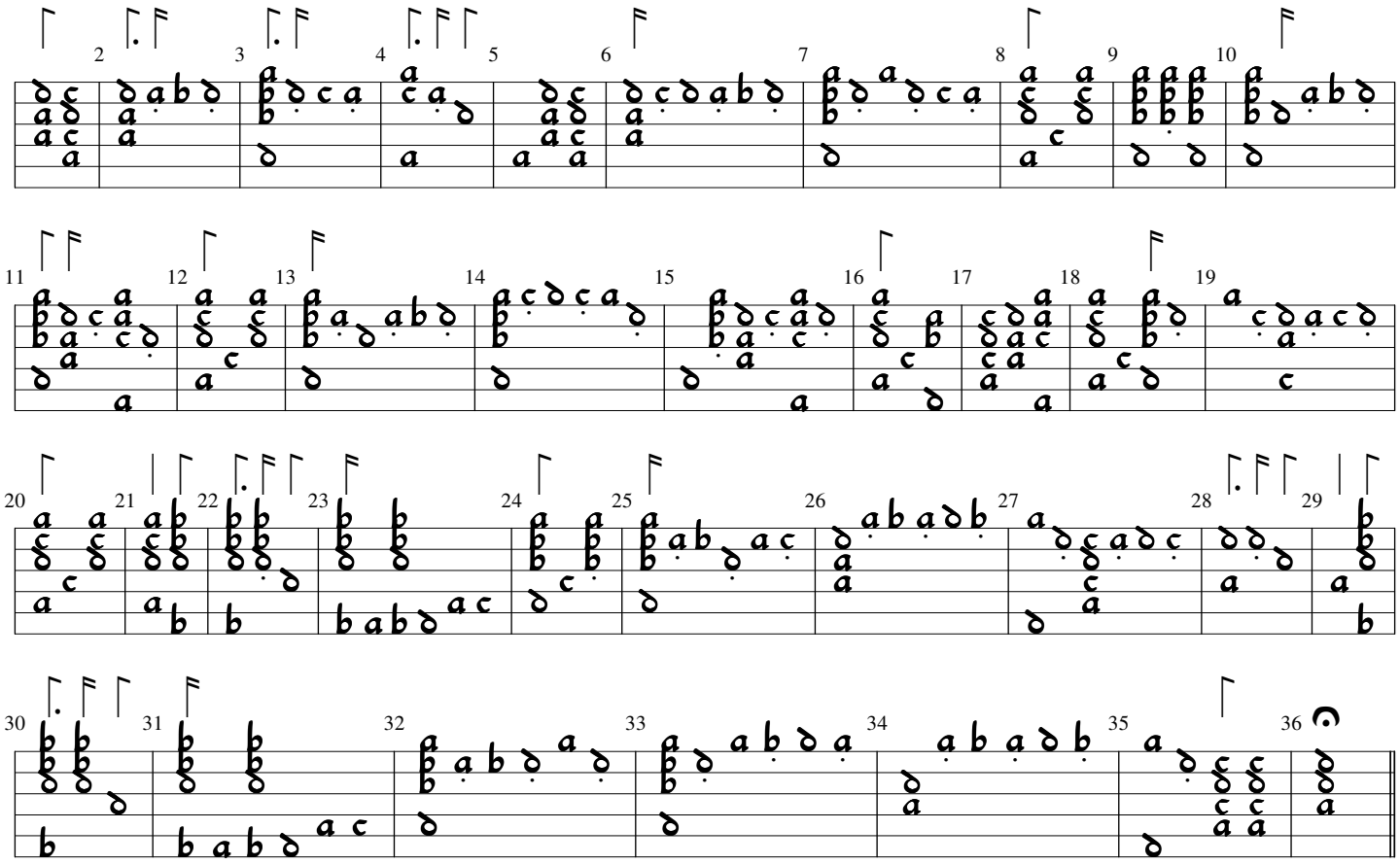
43 Sal[terello] ditto el maton. Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I2v



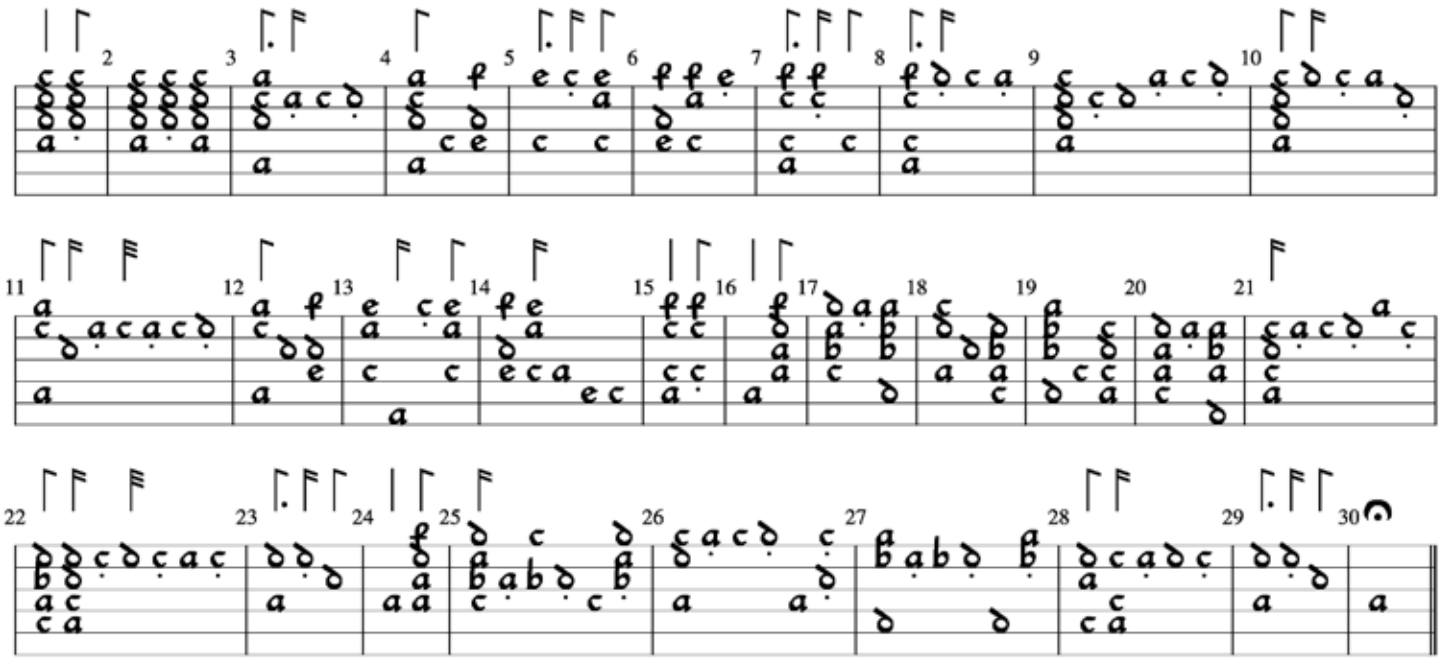


1) cipher missing in Gardane ed.
2) cipher missing in Scotto ed.

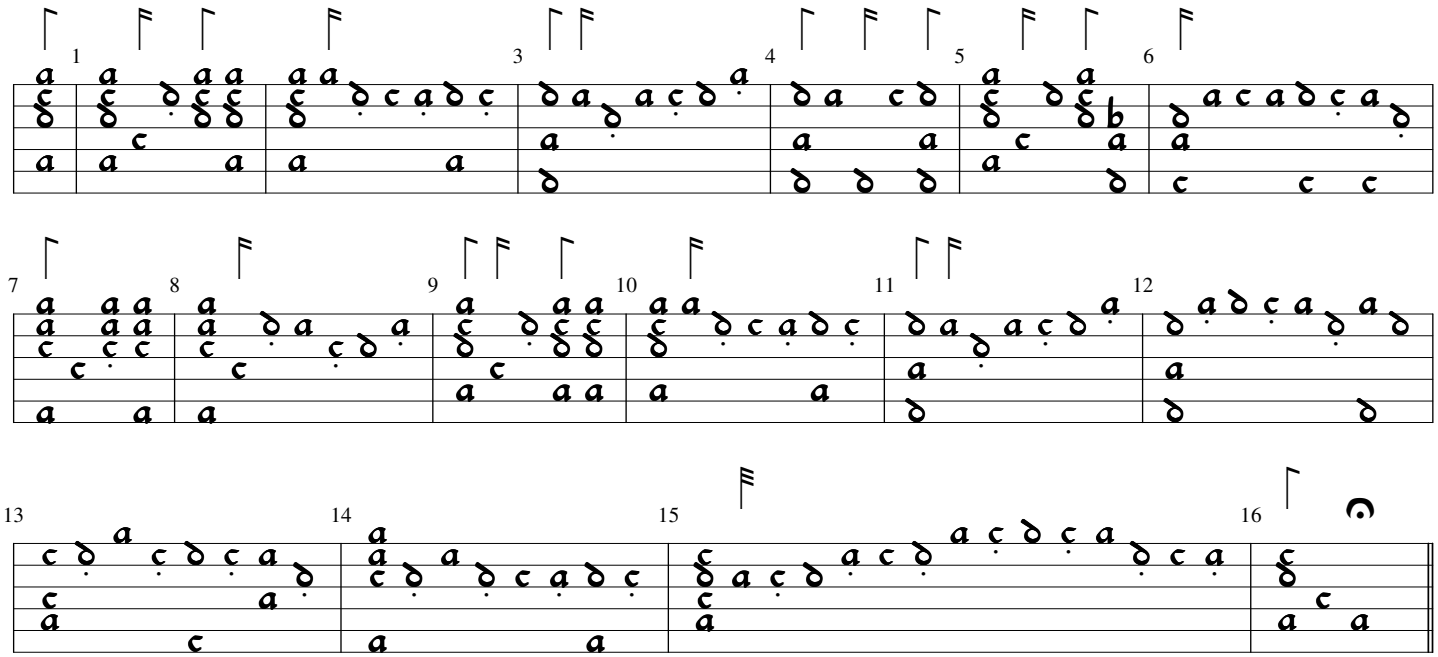
45 Sal ditto la bertoncina. Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I3v



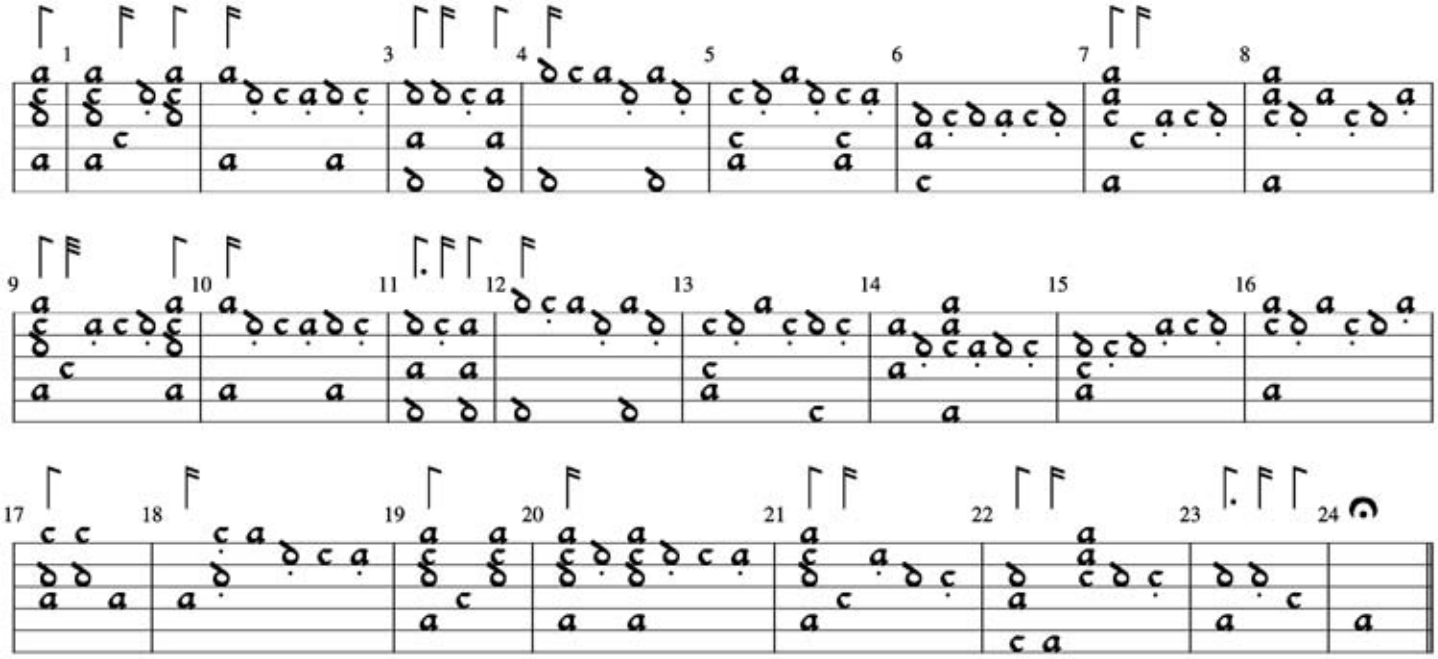
46 Sal ditto el giorgio. Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I4r

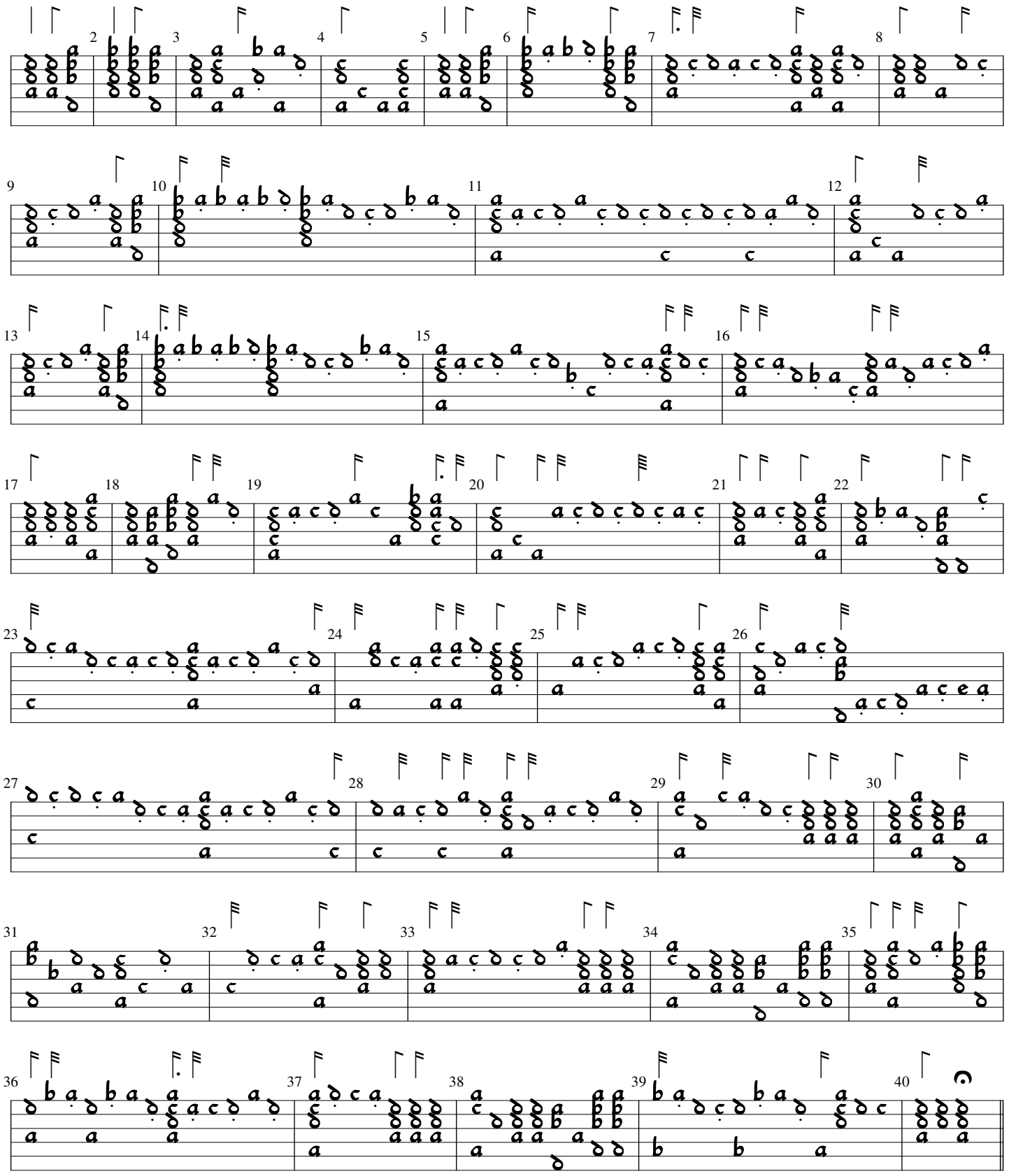


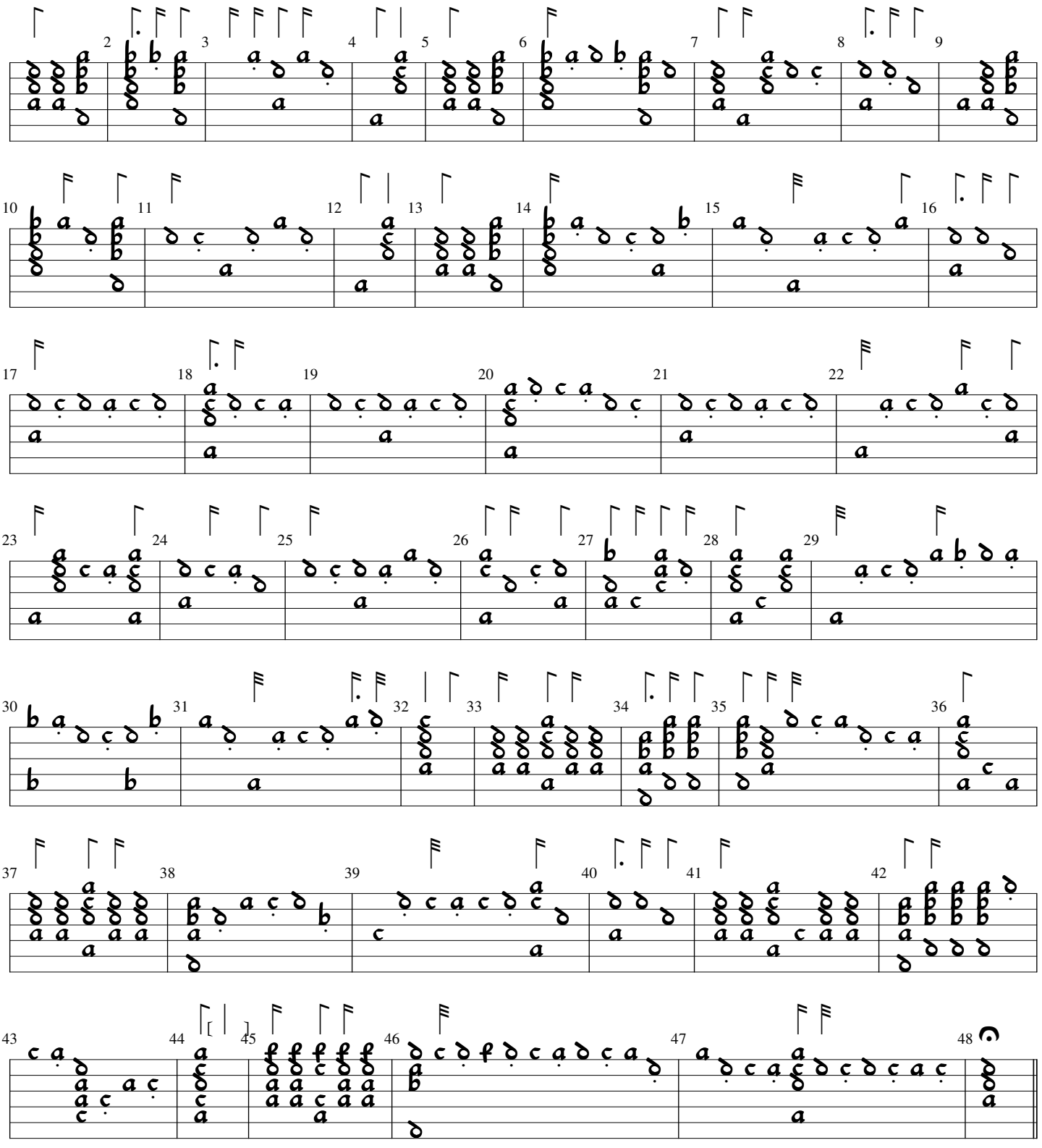
47 Pass'e mezo ala bolognesa Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I4v

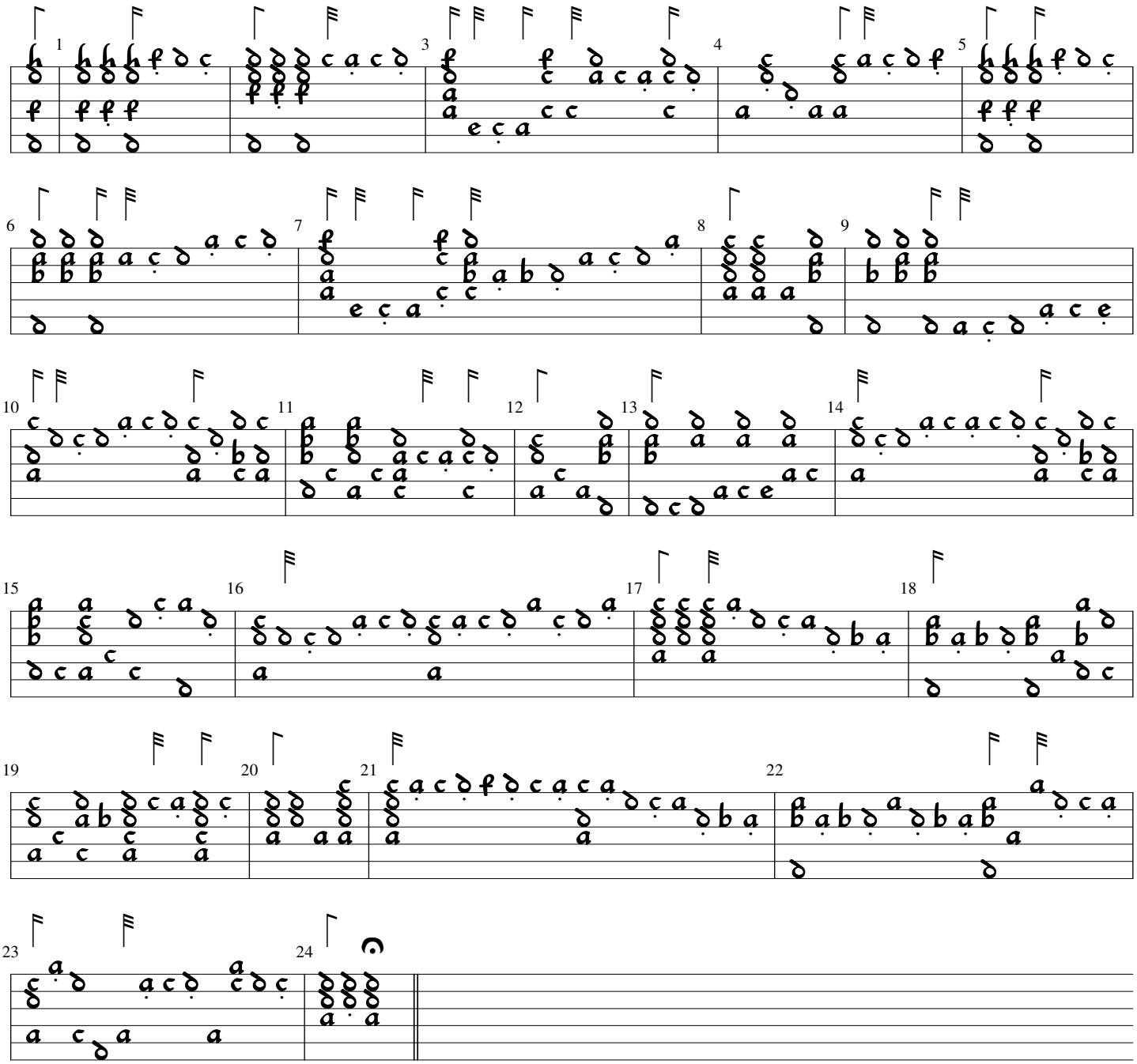


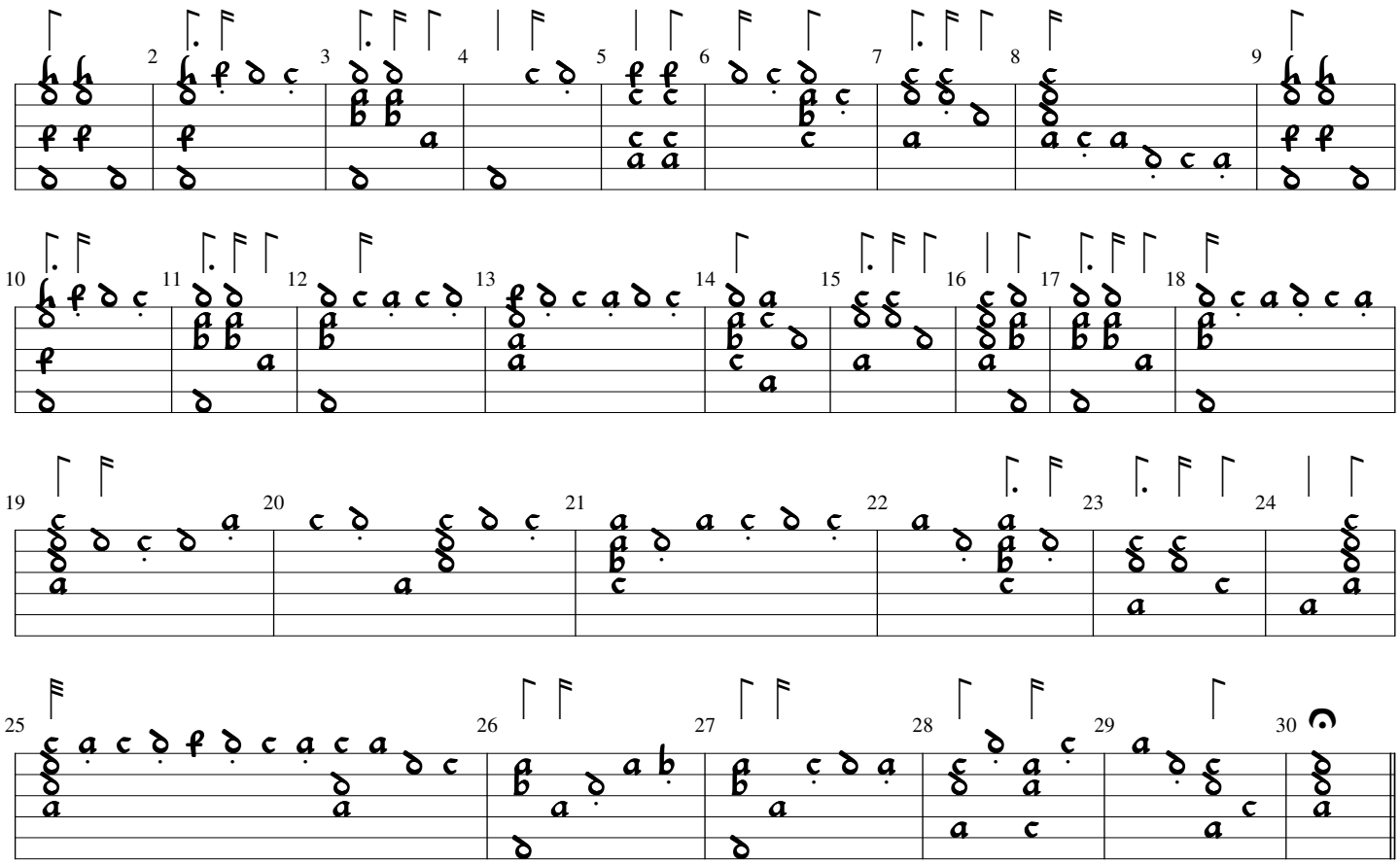
48 Saltarello ala bolognesa Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, K1r

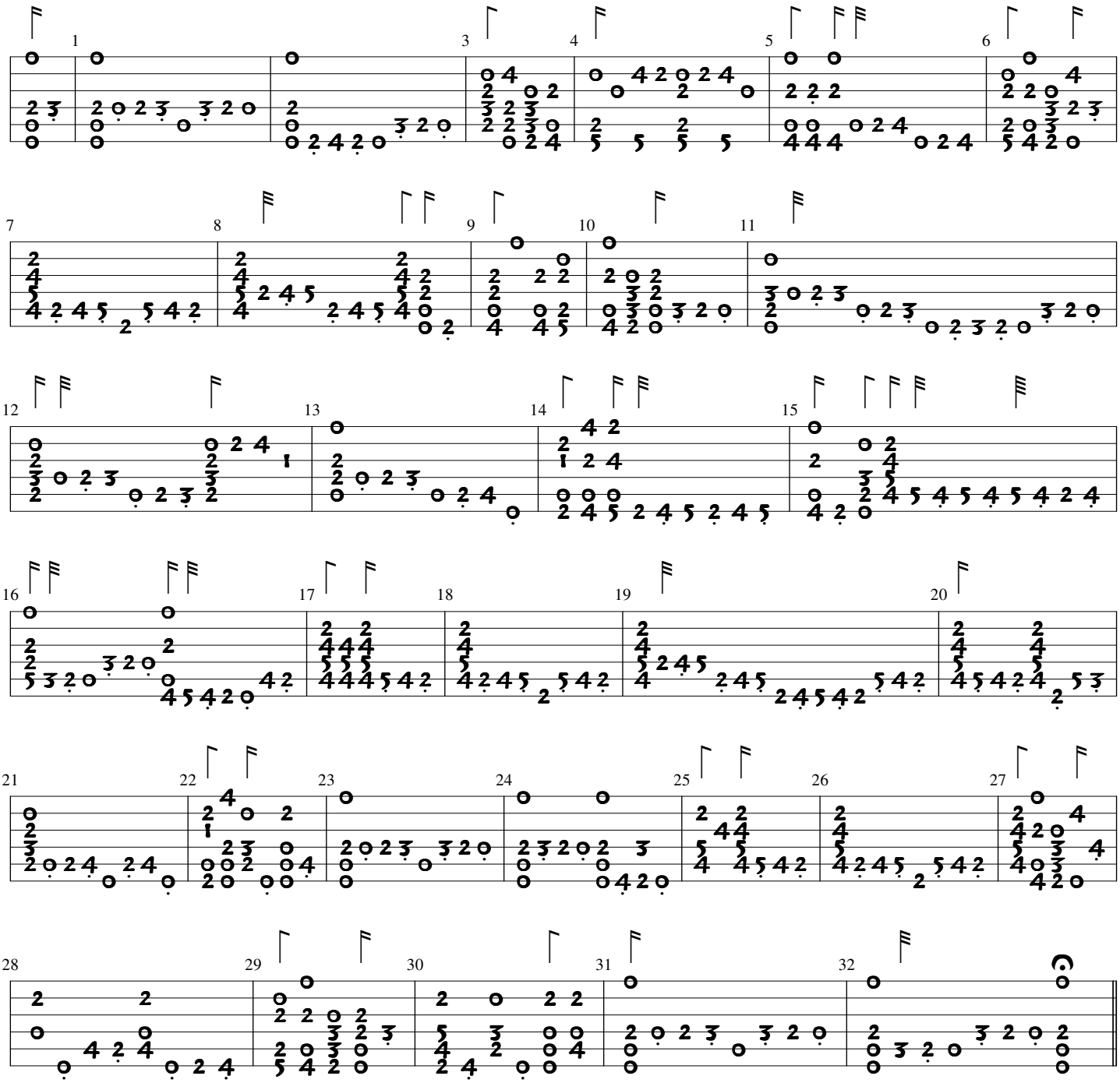


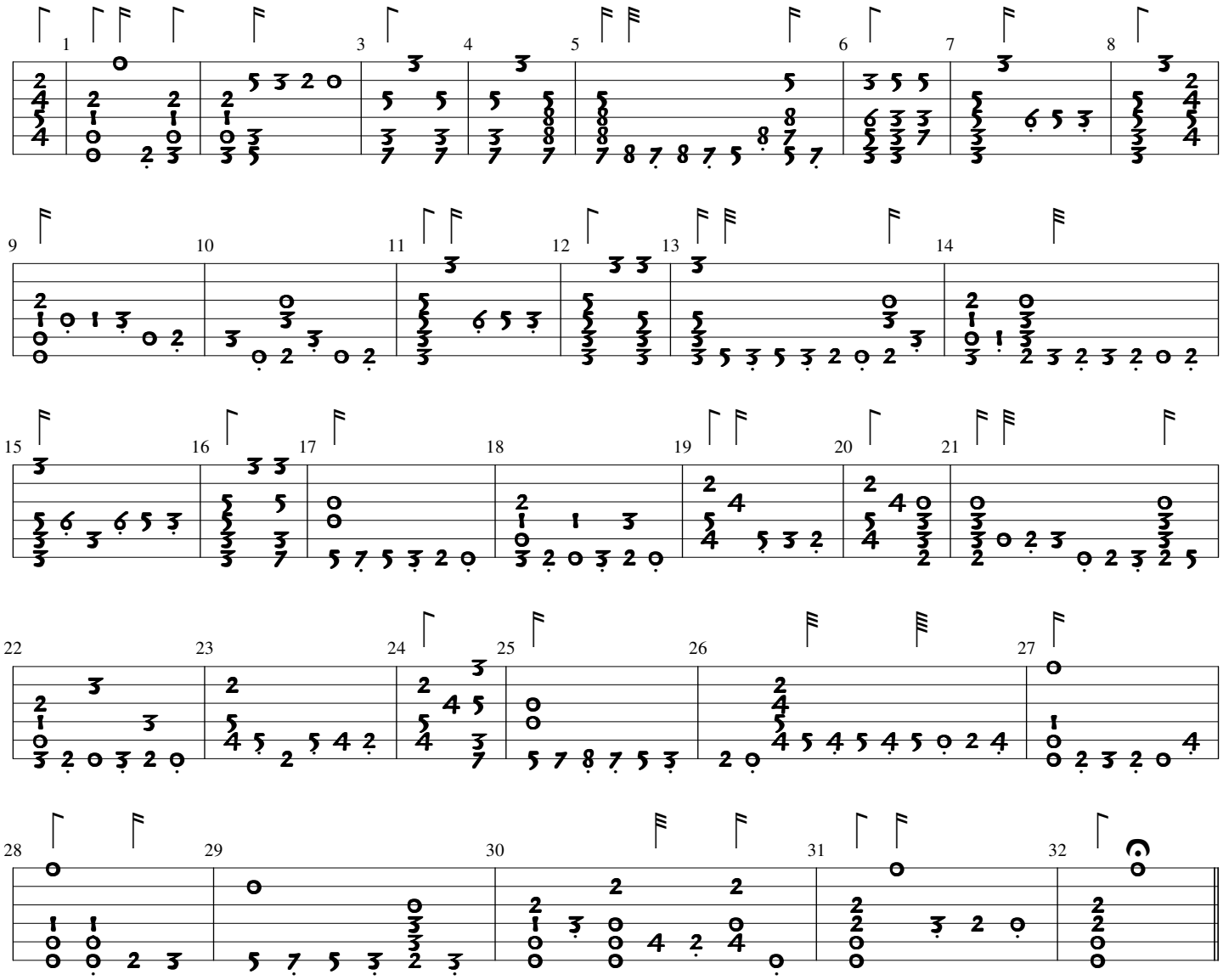


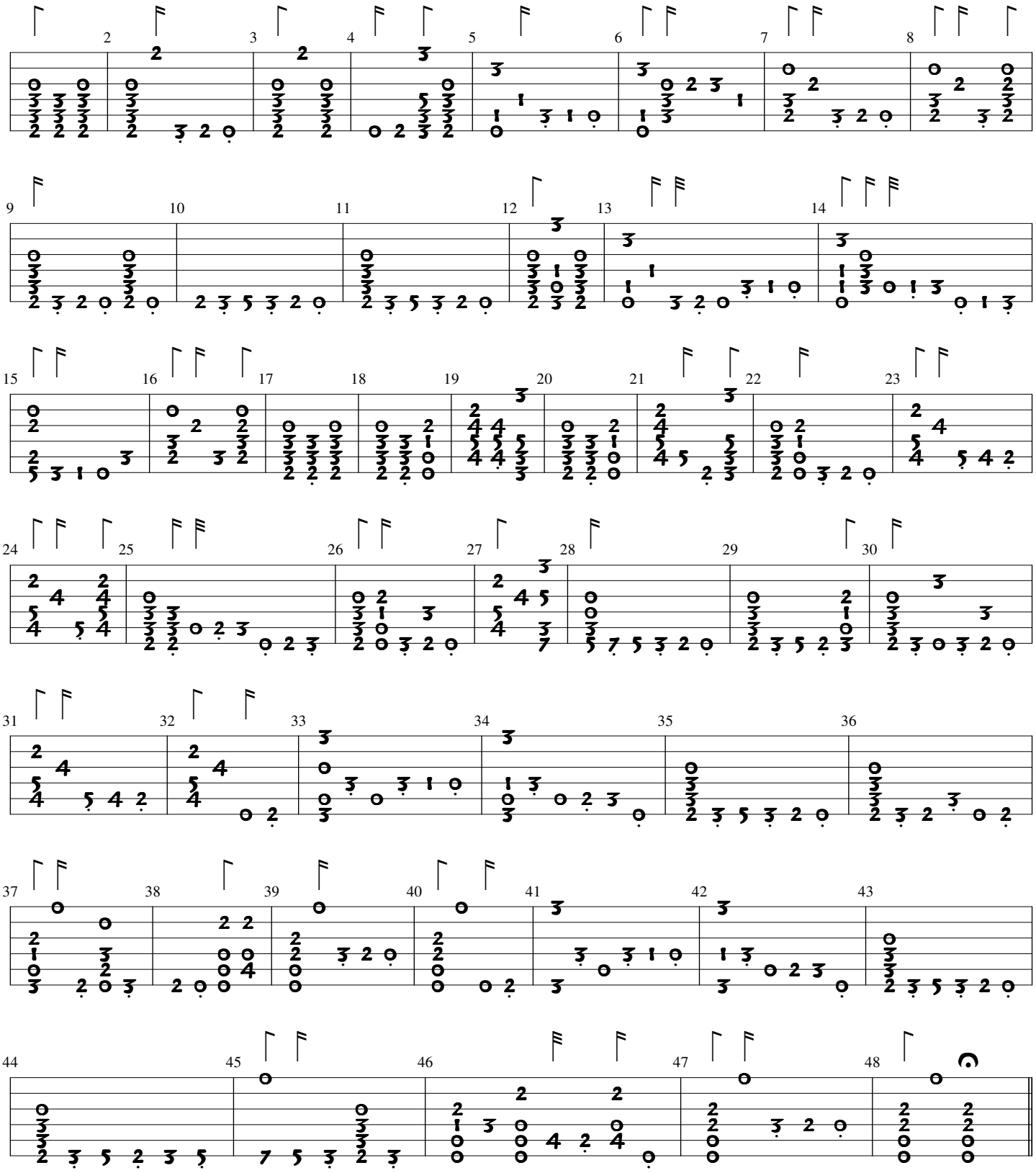


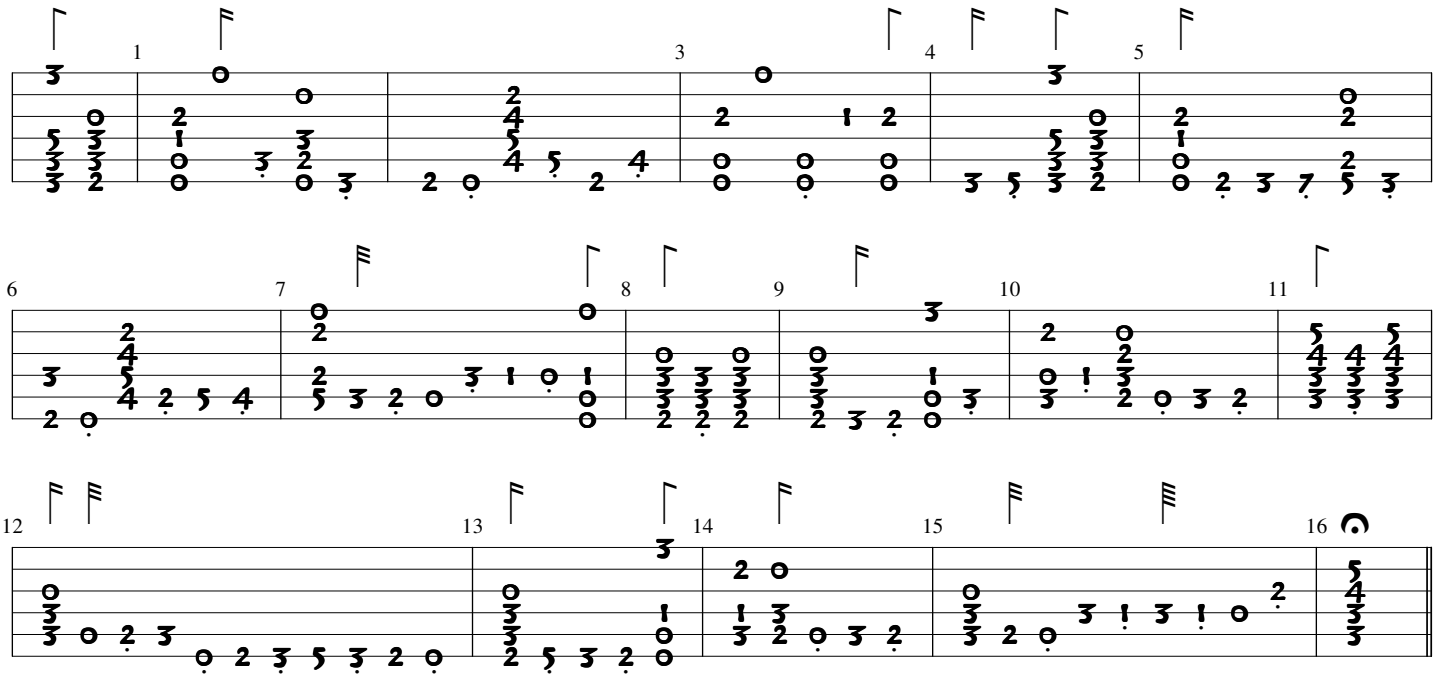


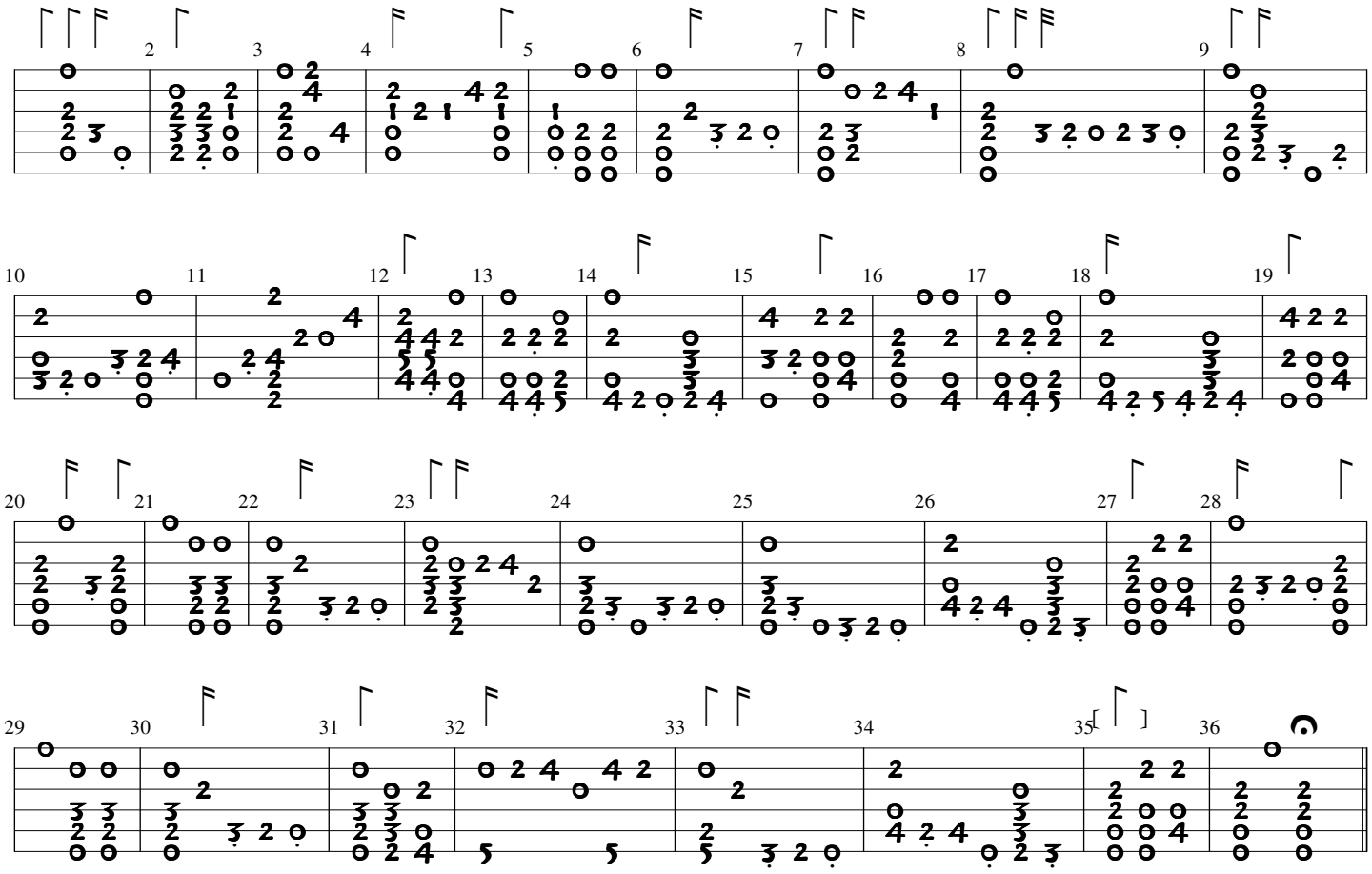




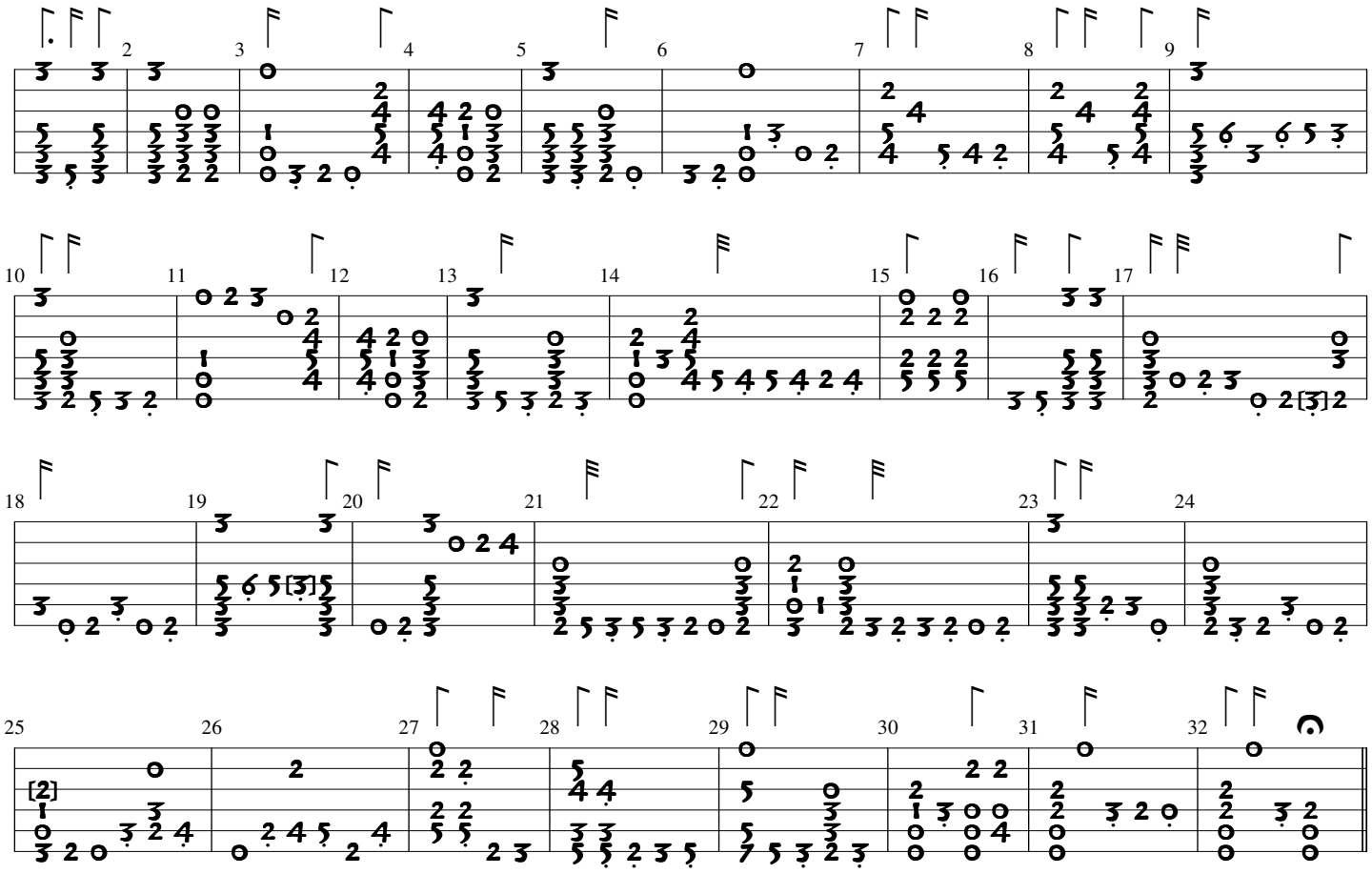




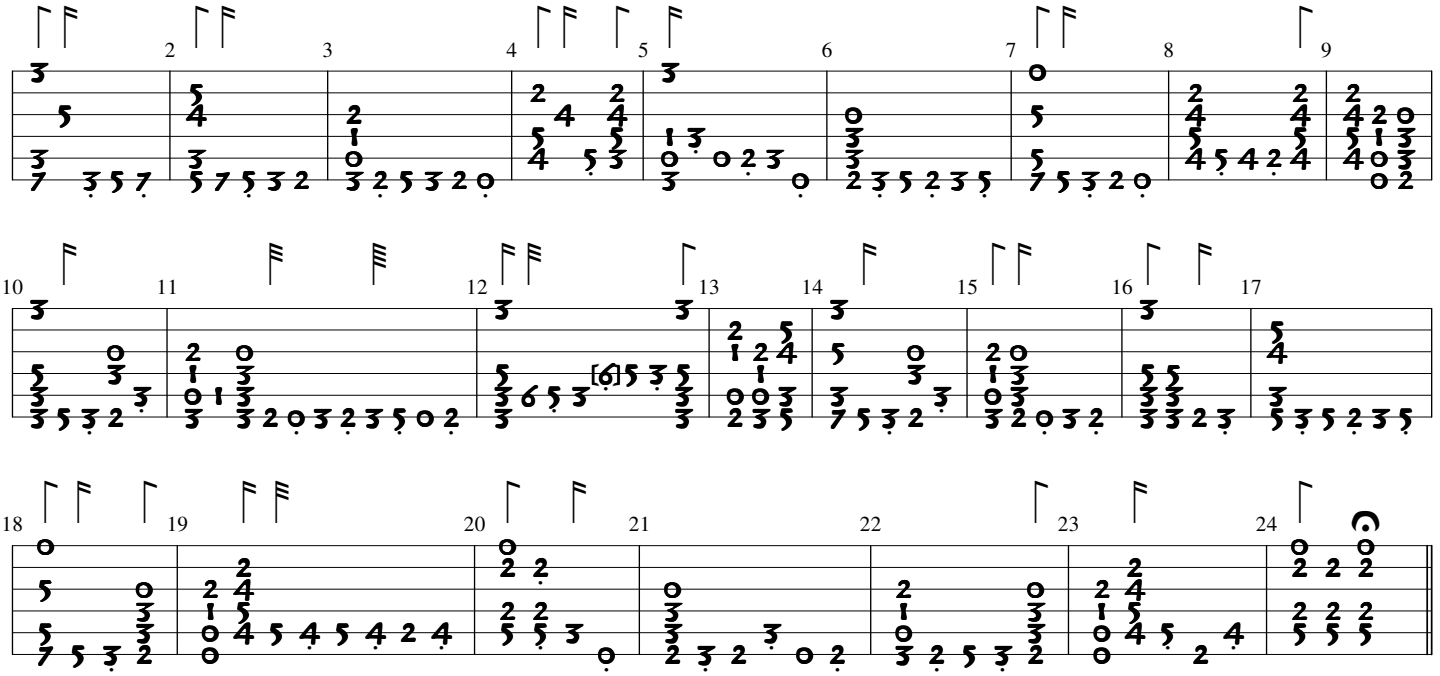


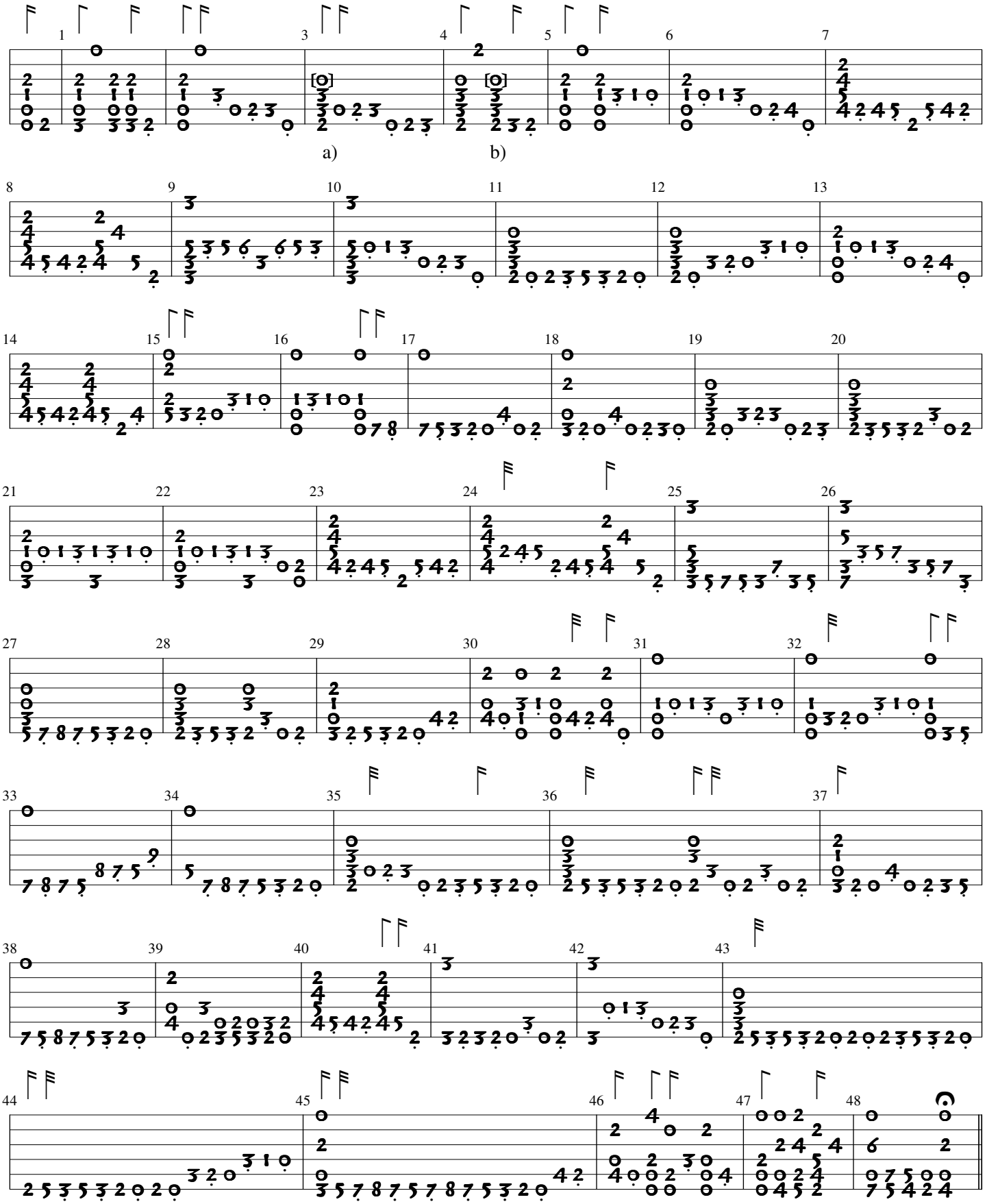


6 L'herbe Fresca Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, A4v

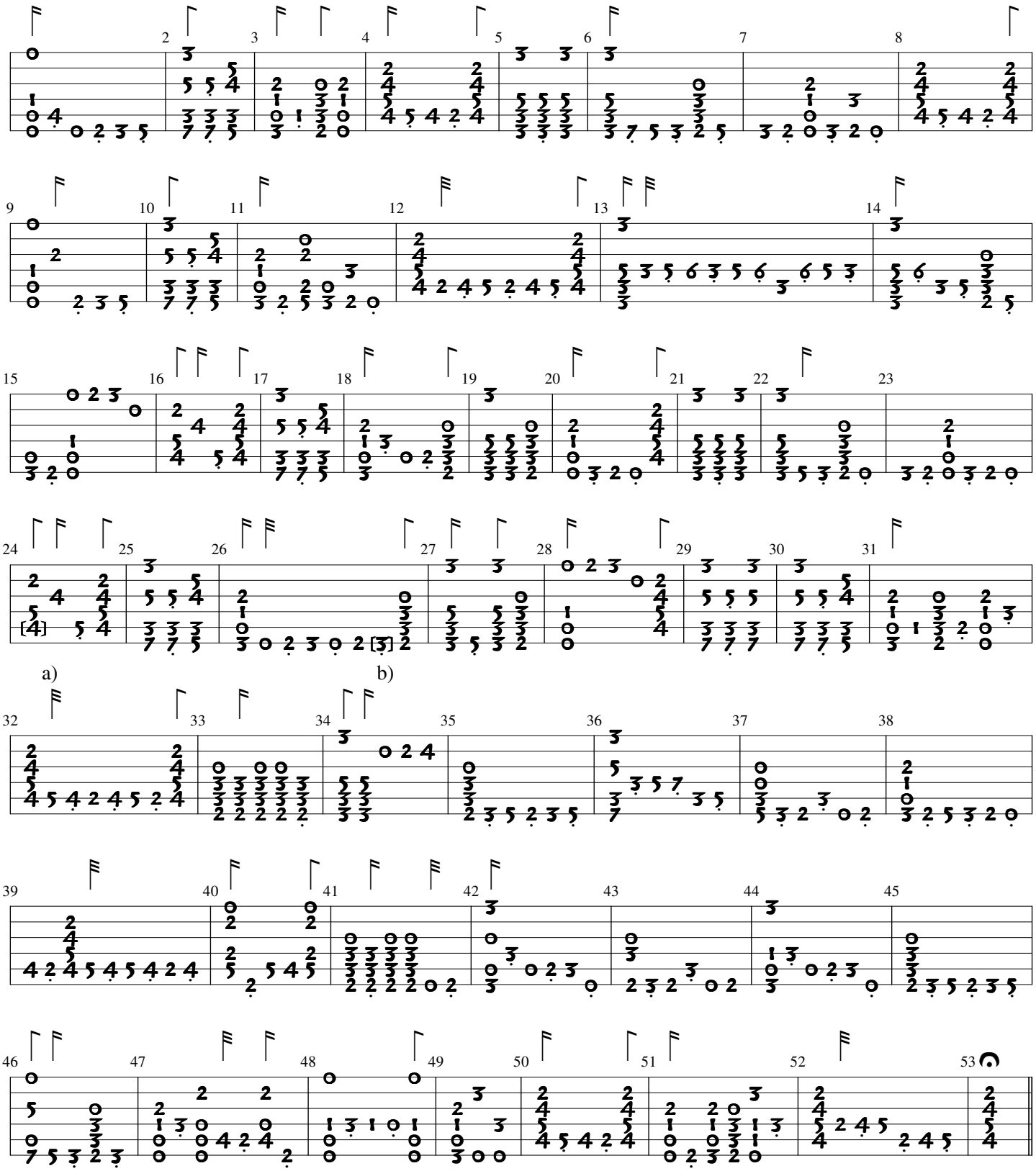


7 El Poverin Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, B1r

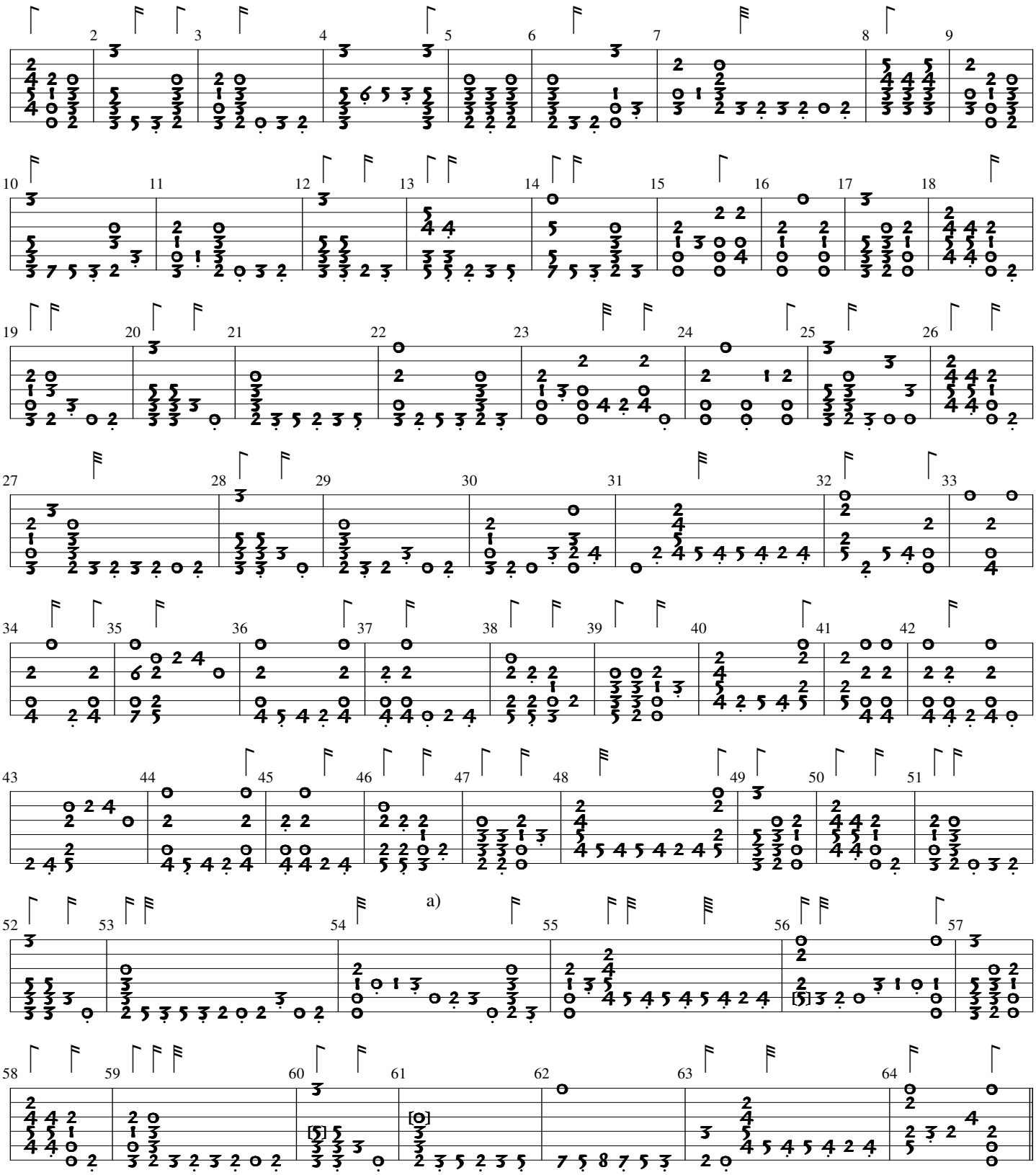




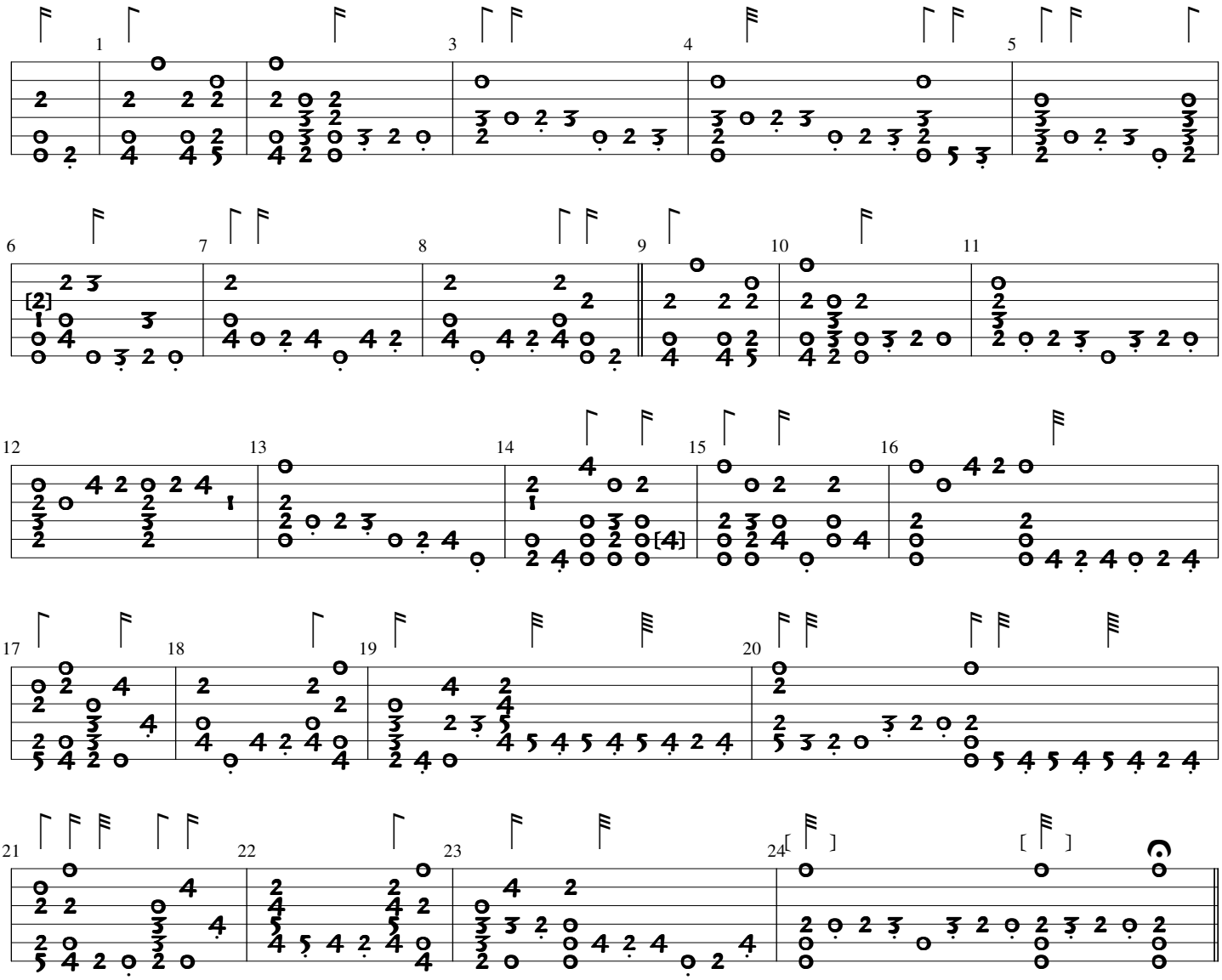
a) cipher missing in original
b) cipher on second fret in original



a) open string in original
b) cipher on second course in original

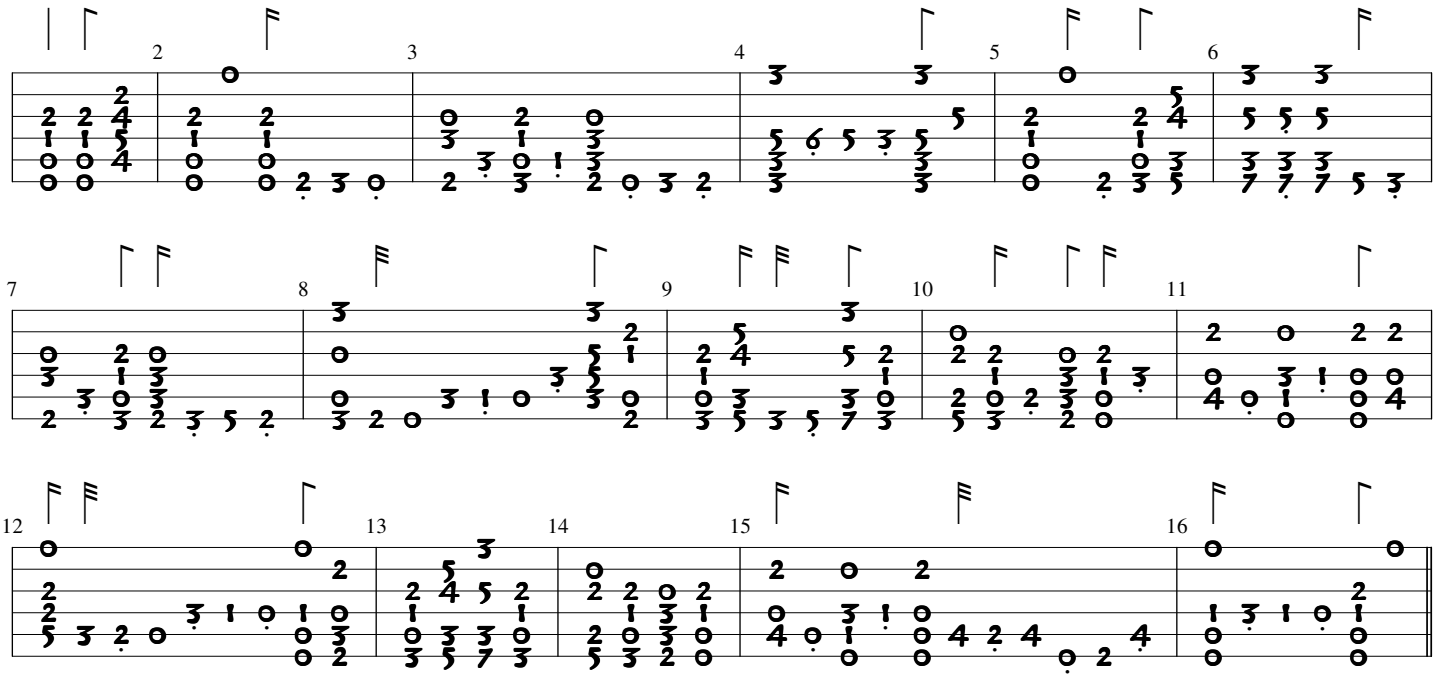


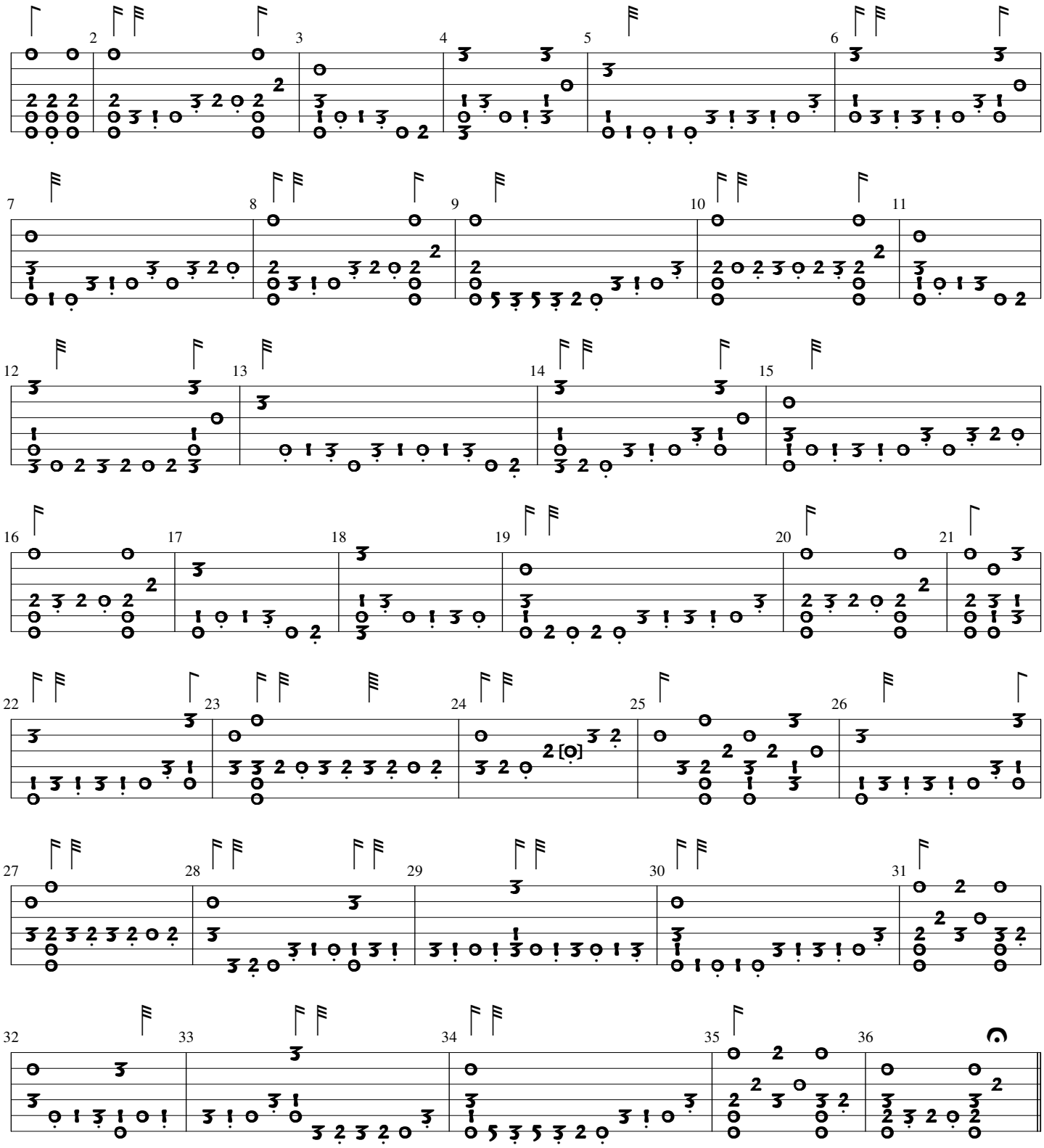
a) unnecessary F chord removed from middle of measure

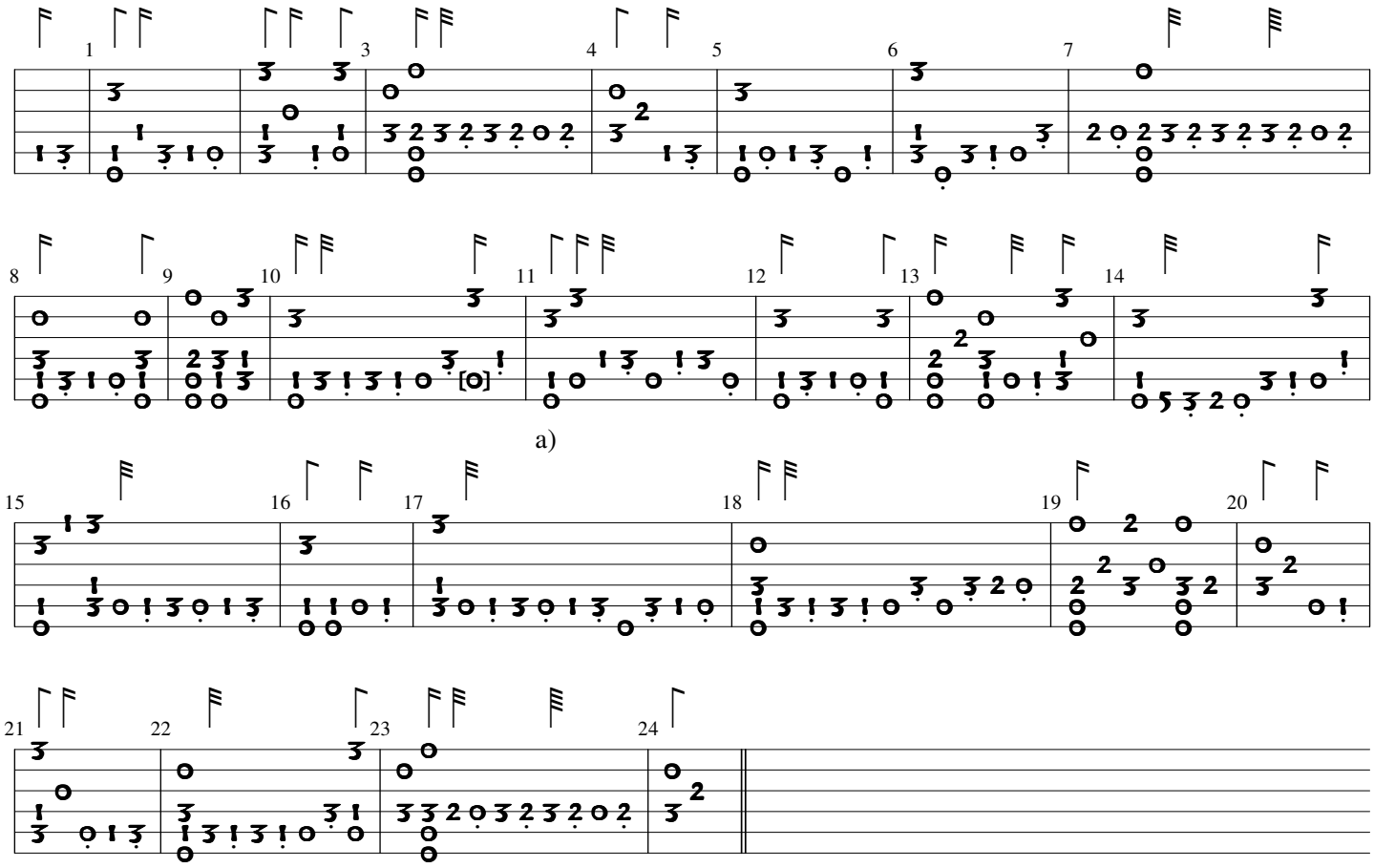


a)

a) both ciphers changed to 3-flags but measure is still too long.

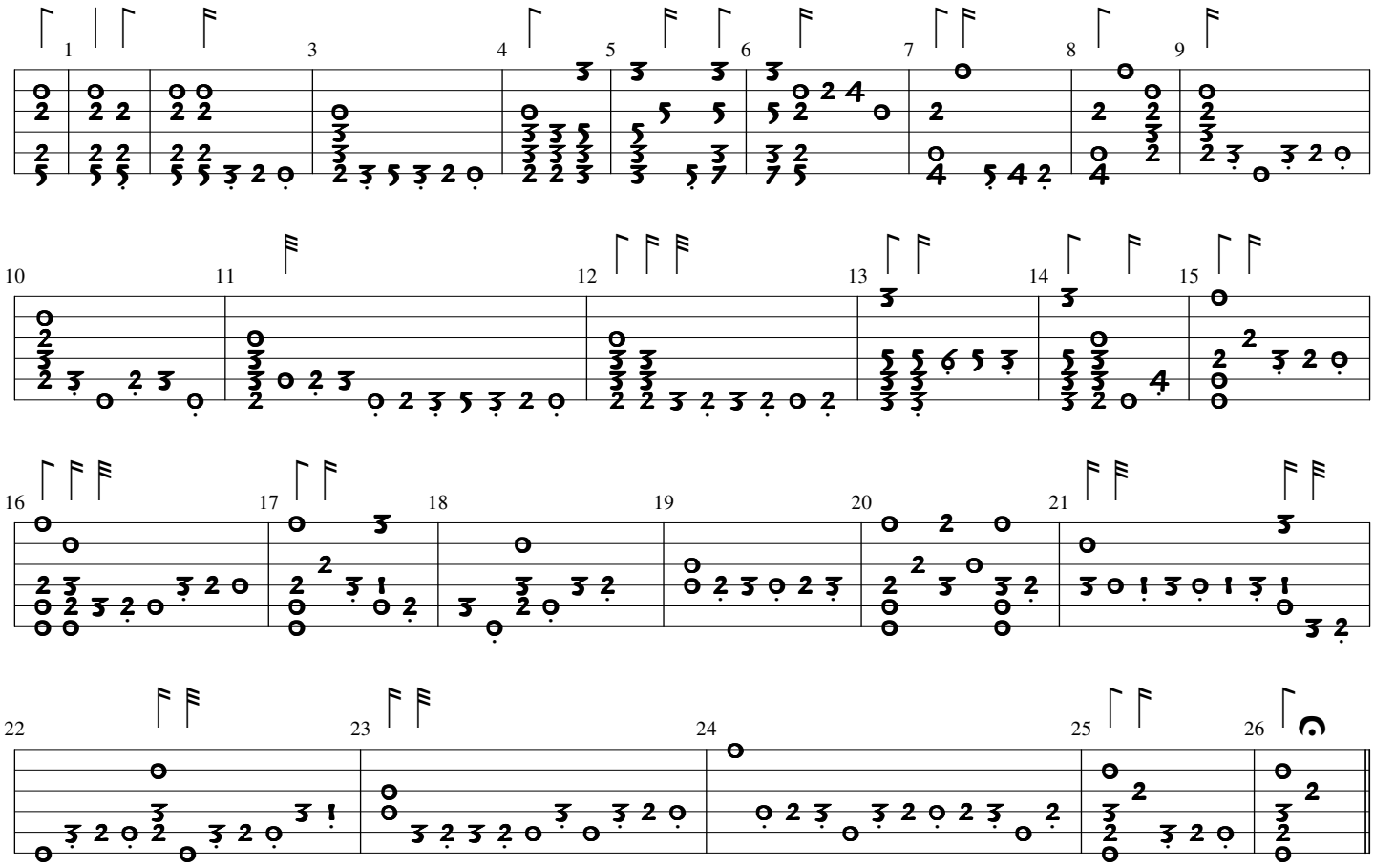


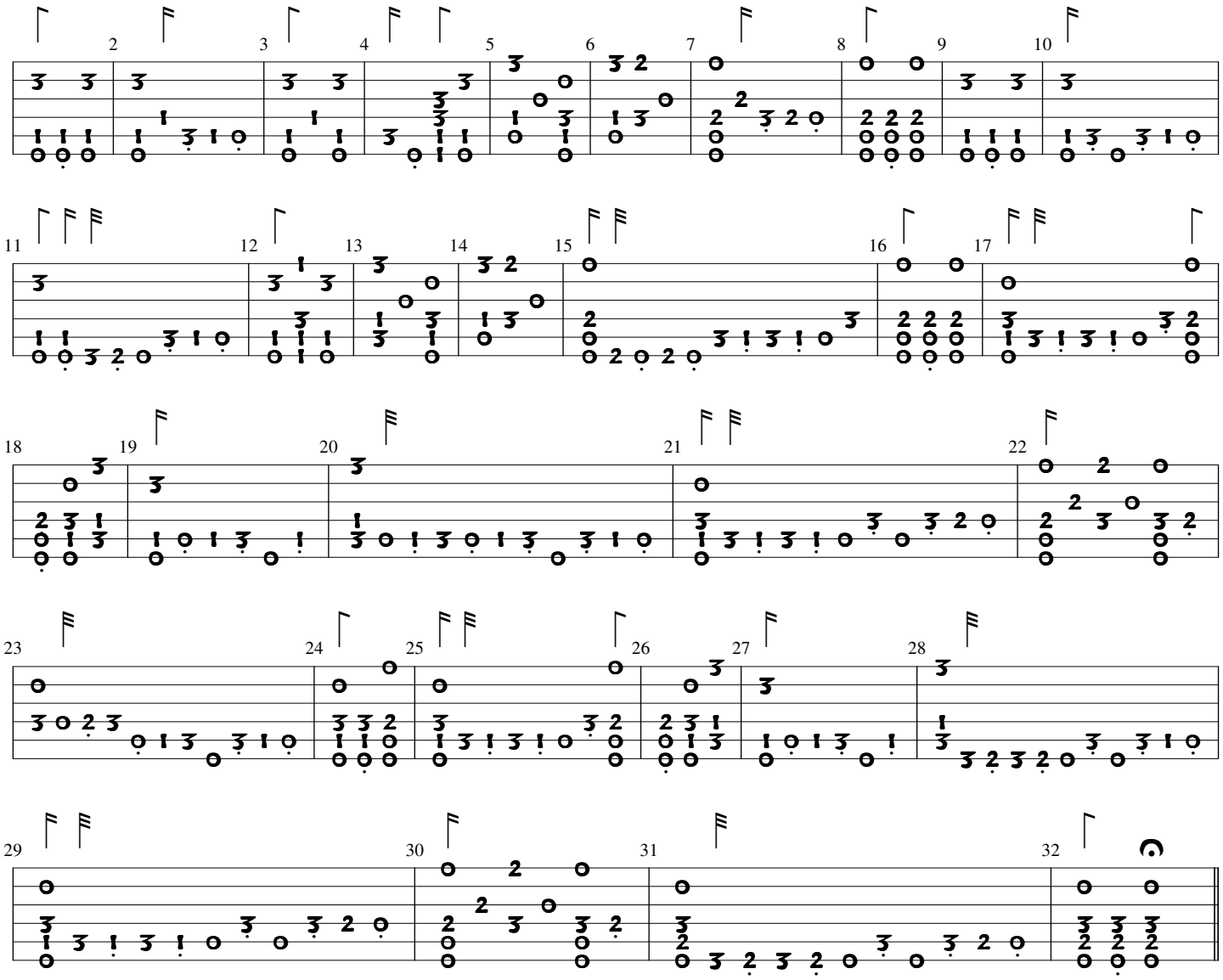




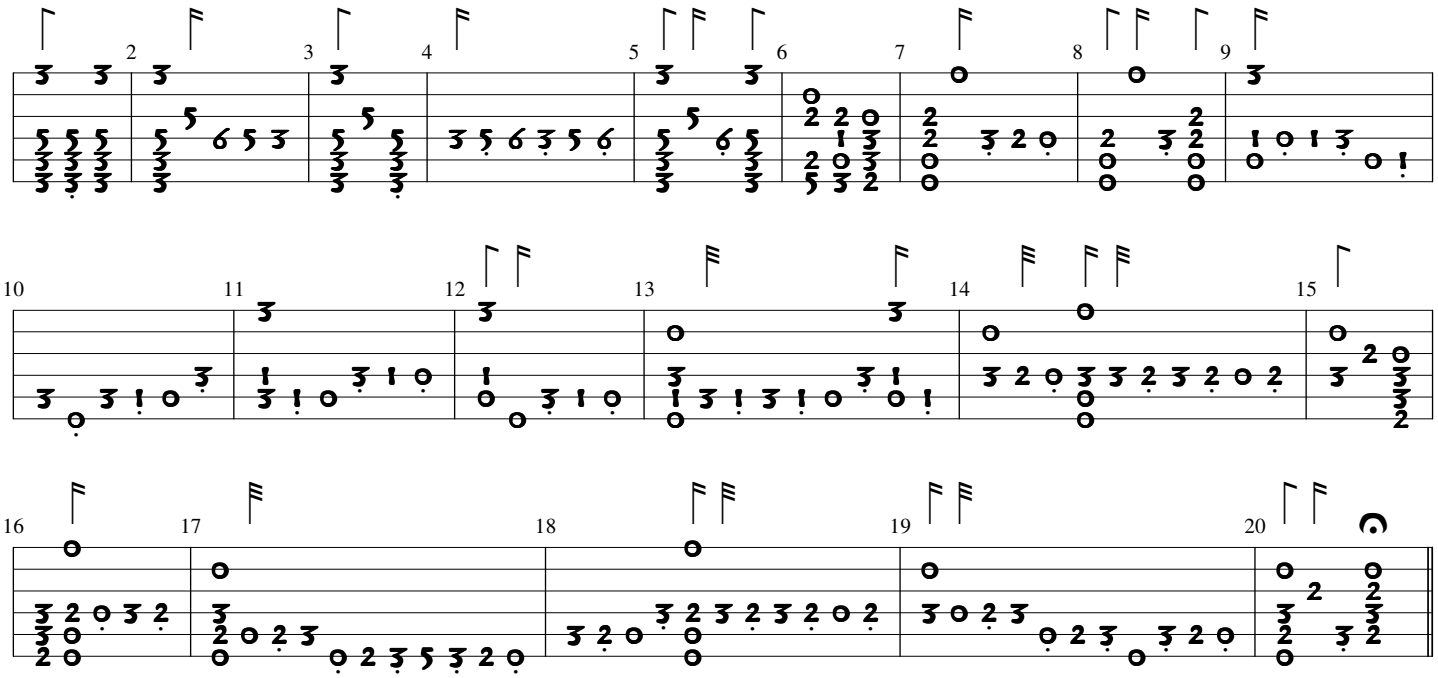
a)

a) on chanterelle in original

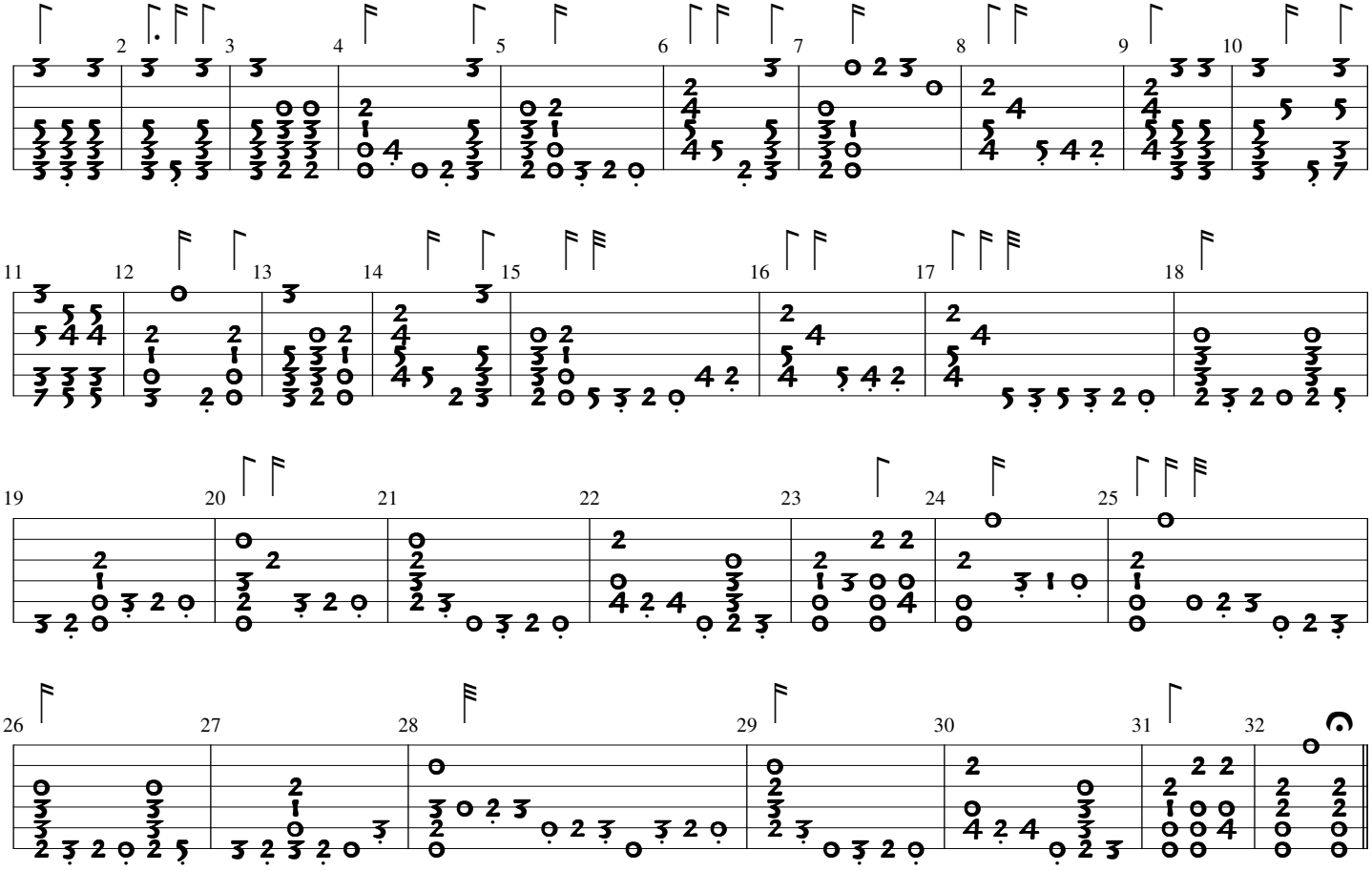


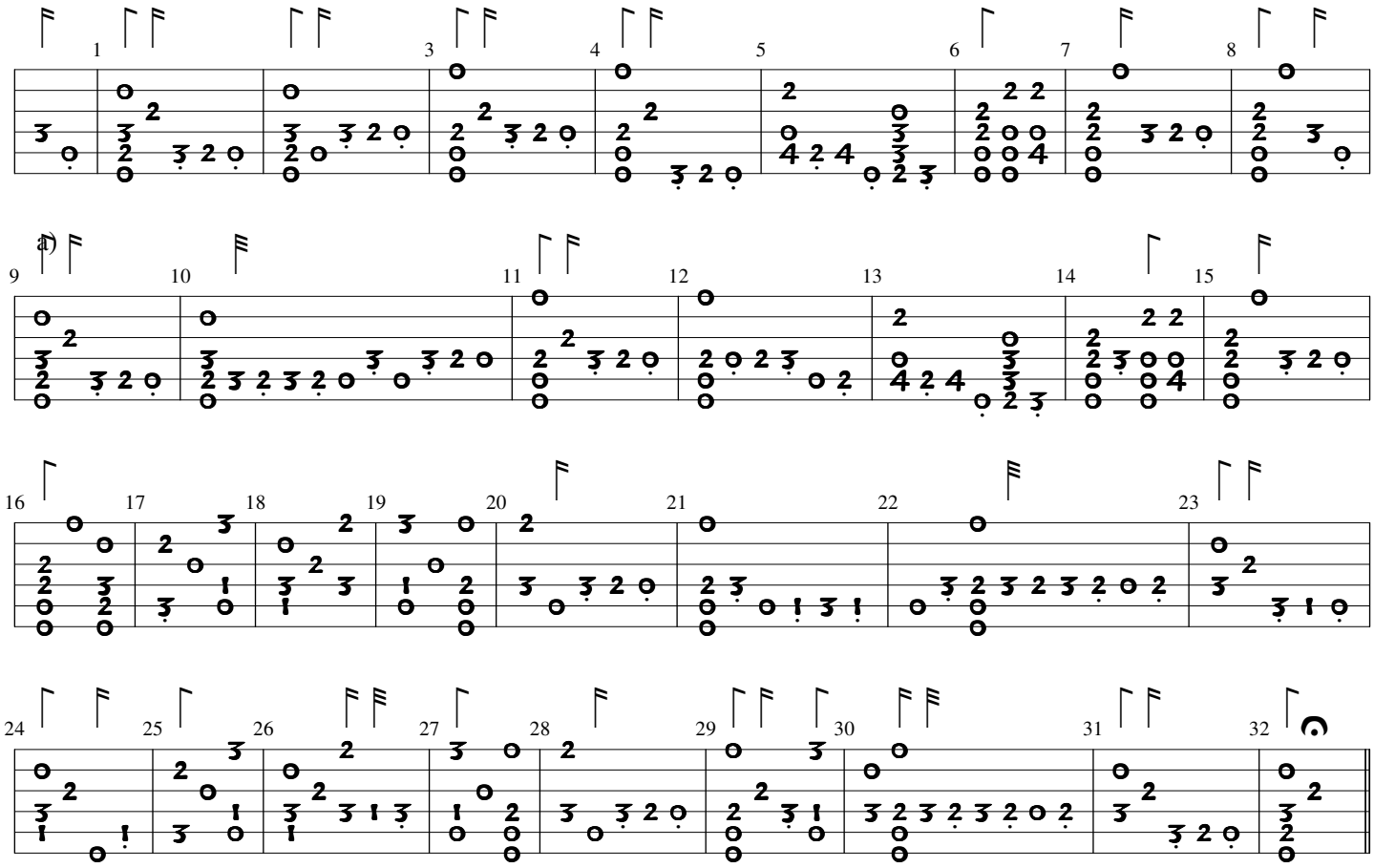


17 La Inspirata Gagliarda Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, C4r

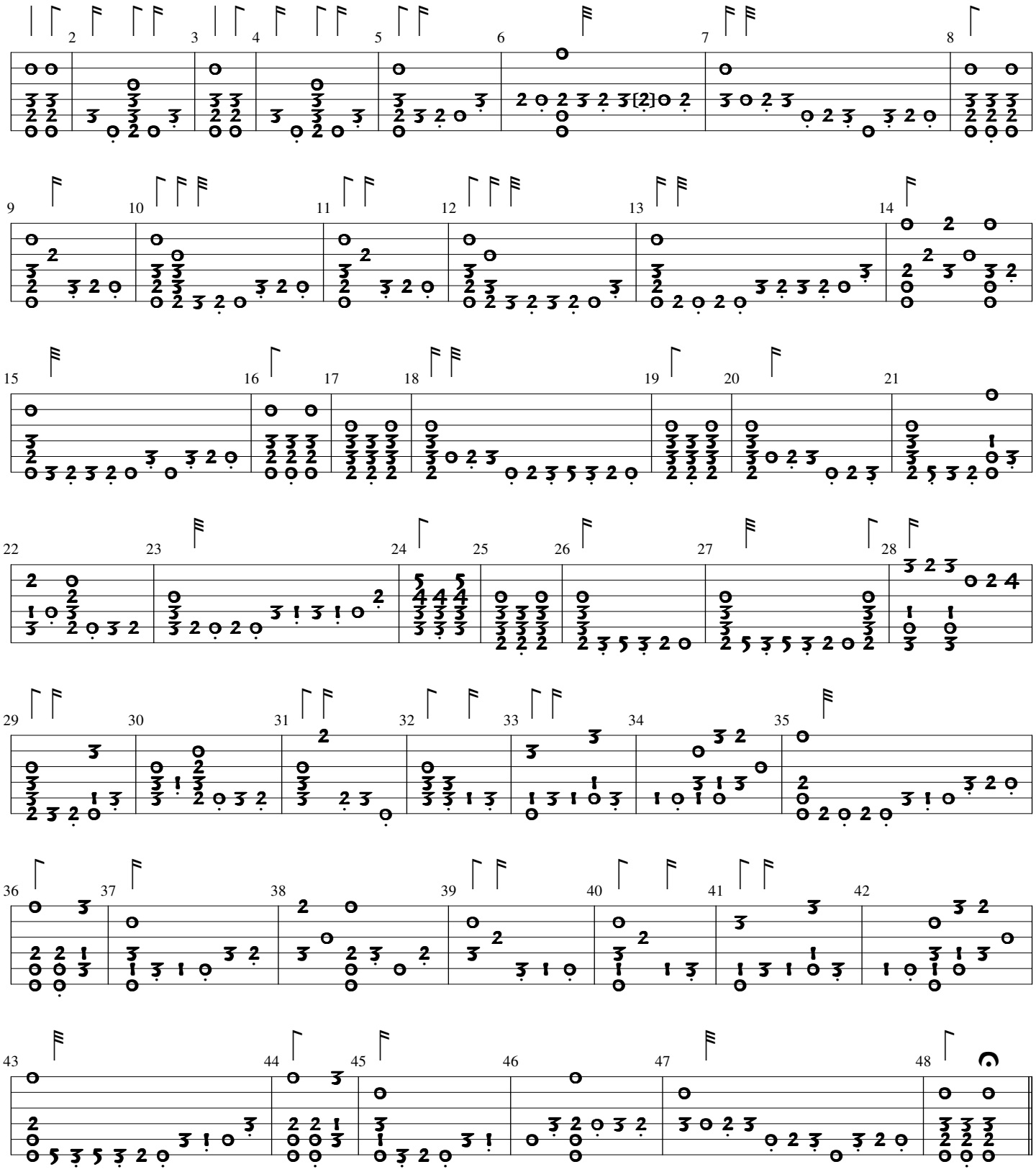


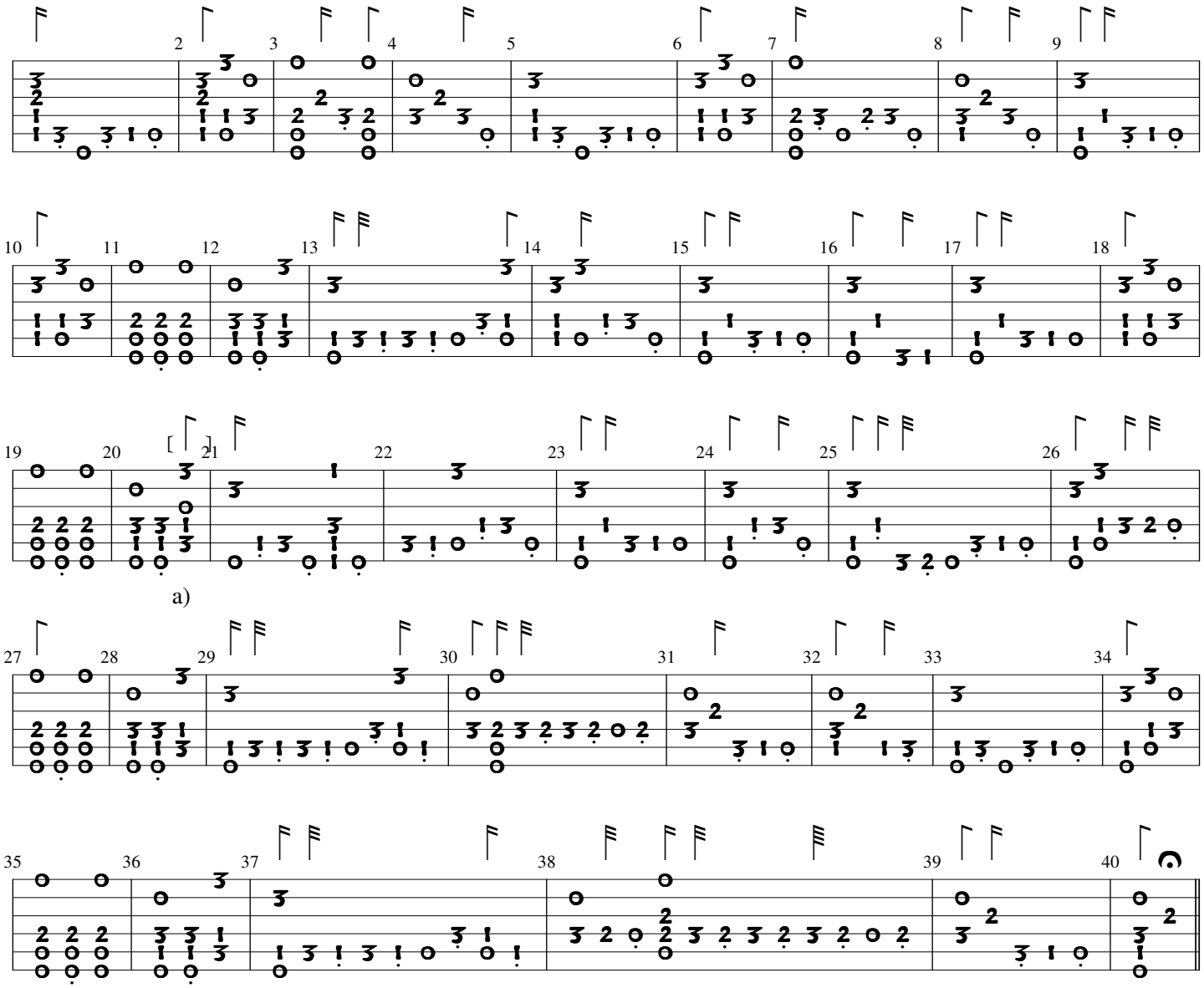
18 Comadrina [G]agliarda Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, C4v





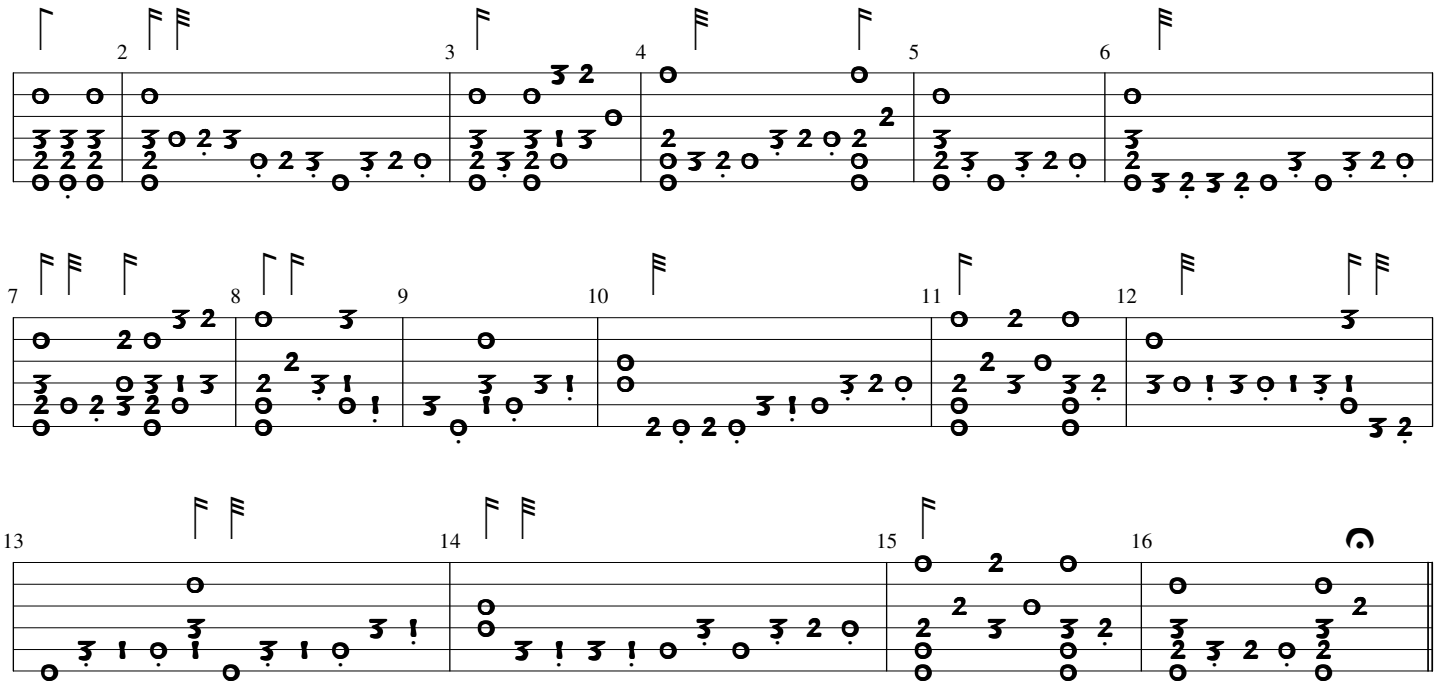
a) opening incomplete in original; first measures taken from m. 8 & 9

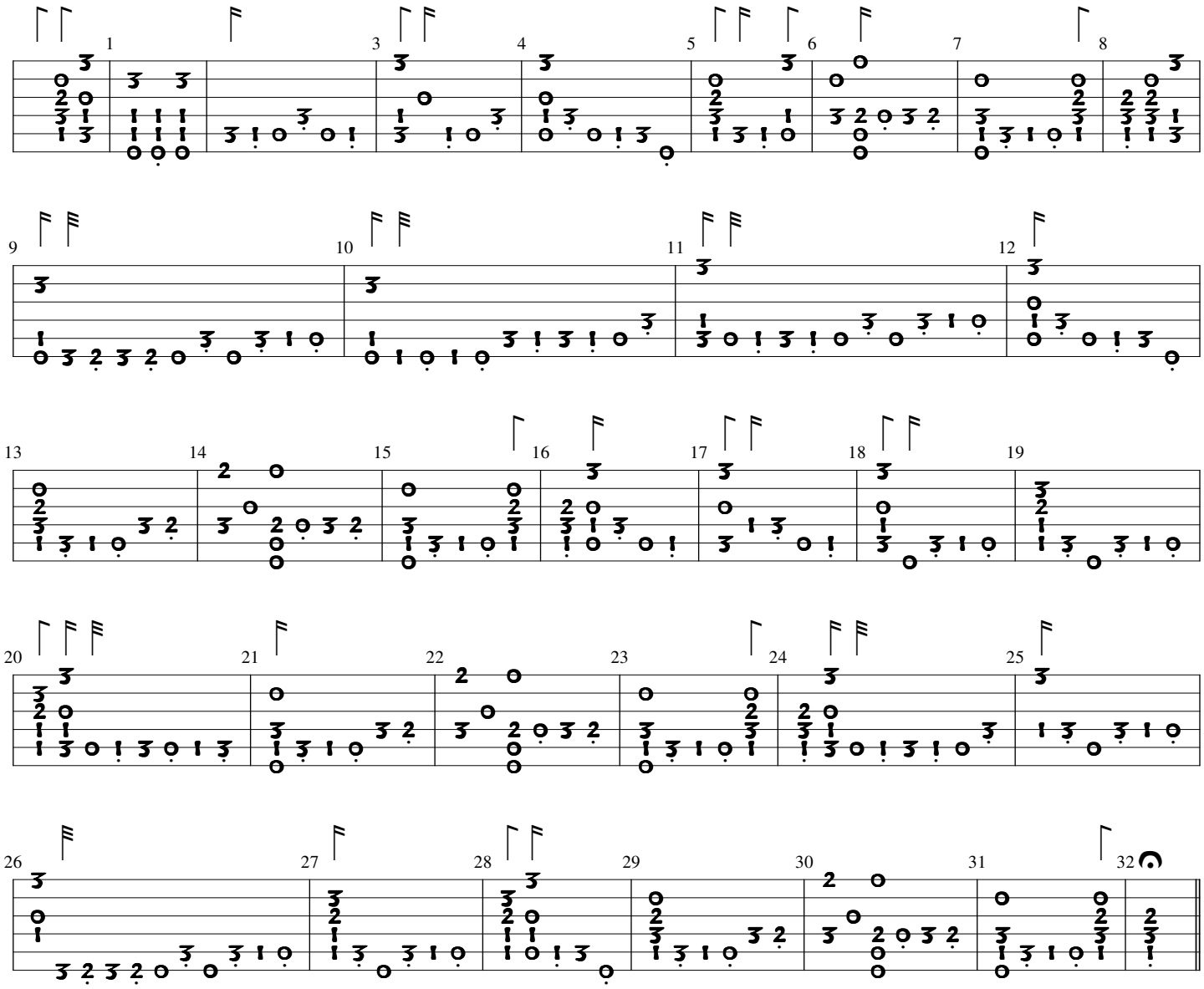


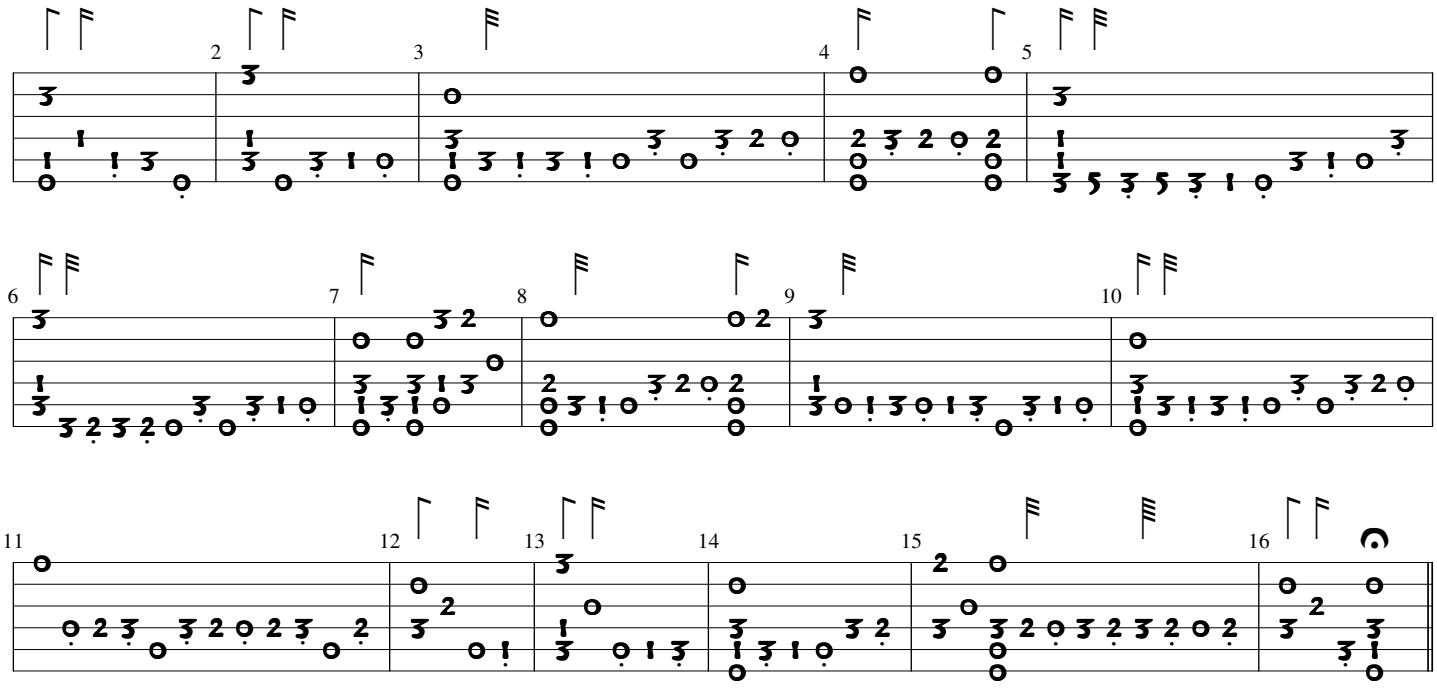


a)

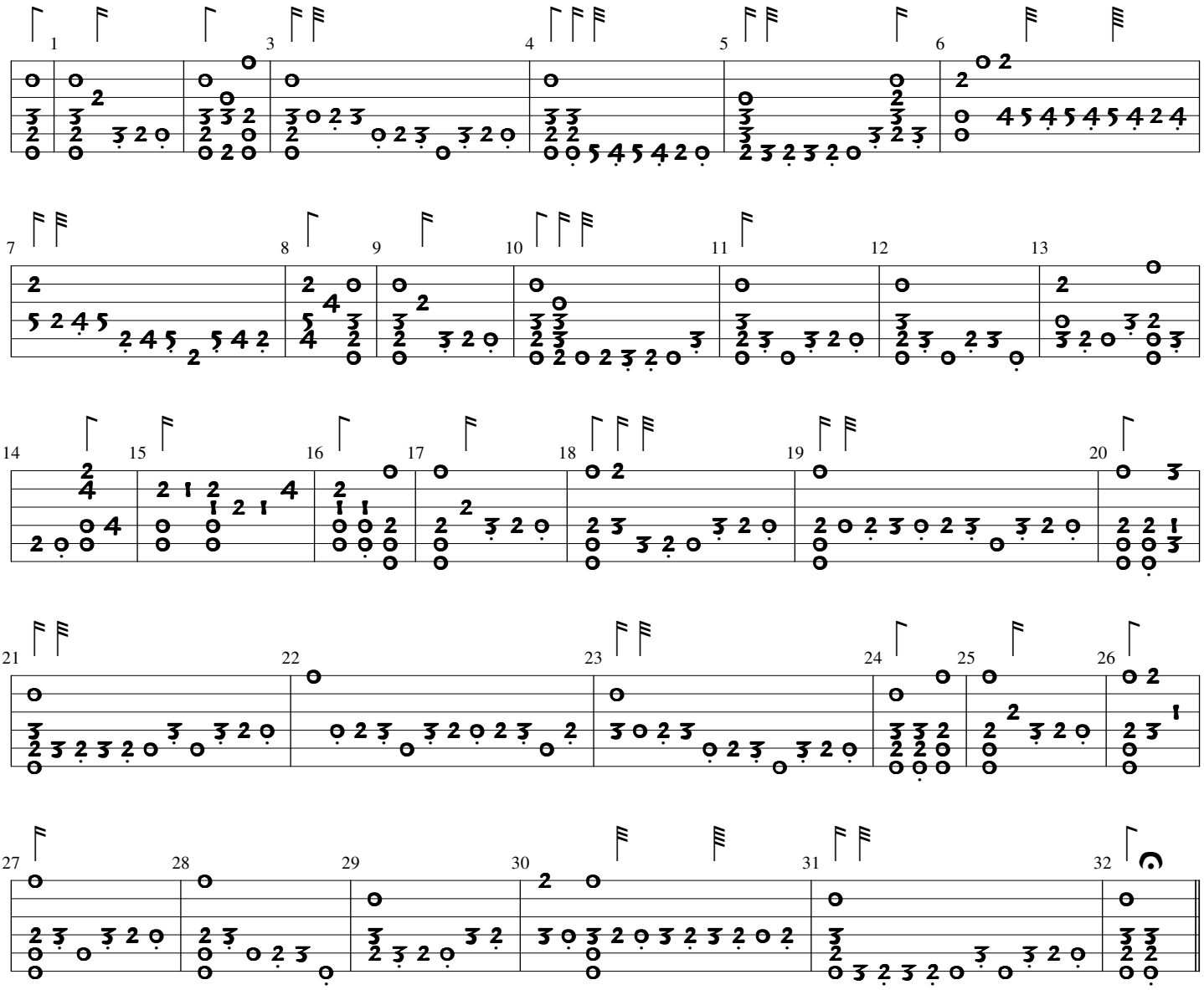
a) double flag in original



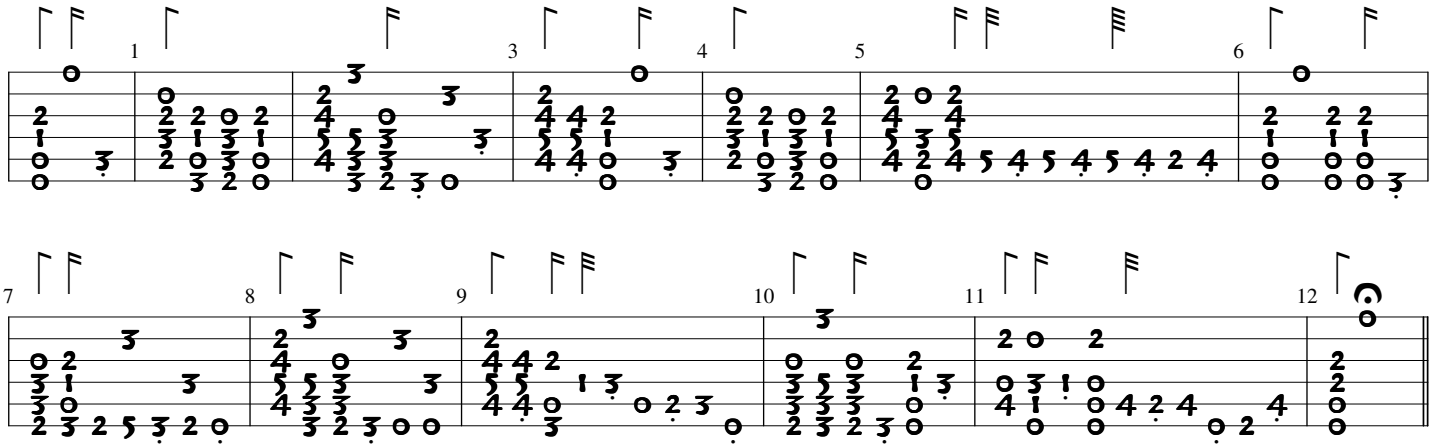




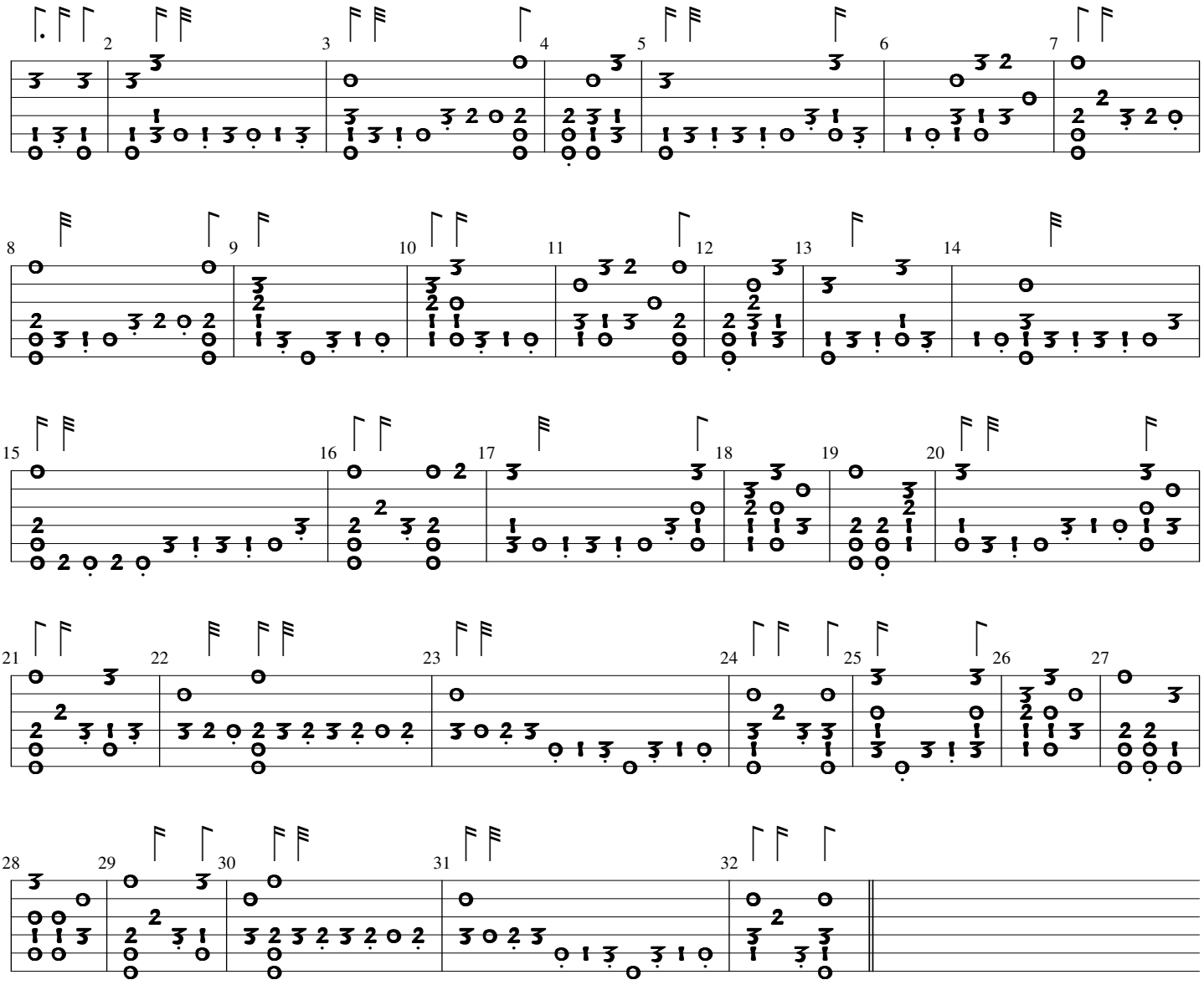
25 Tu te parti cor mio charo Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, D4v



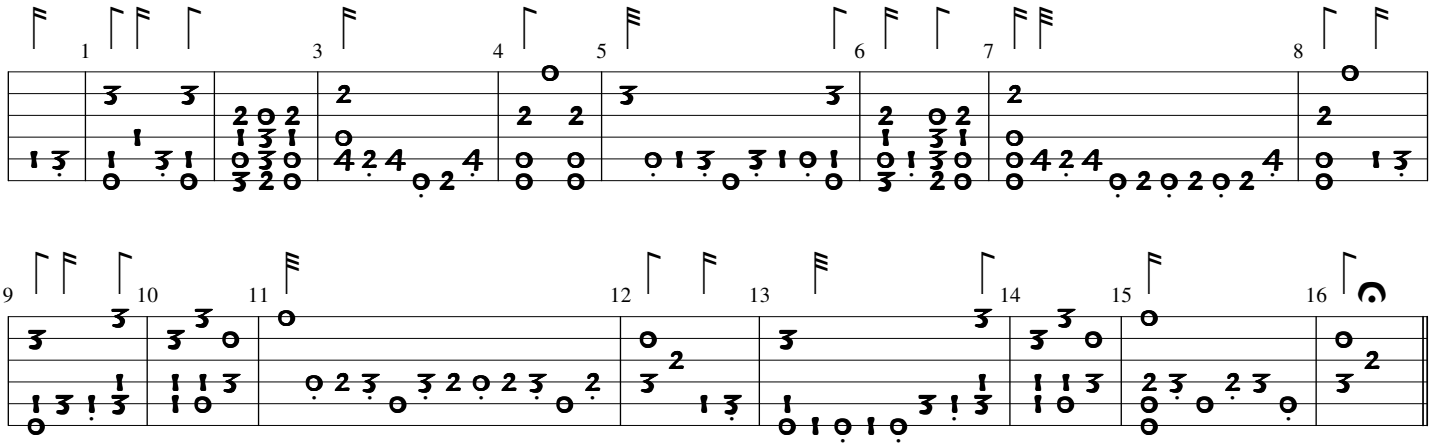
26 La Ben contenta Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E1r



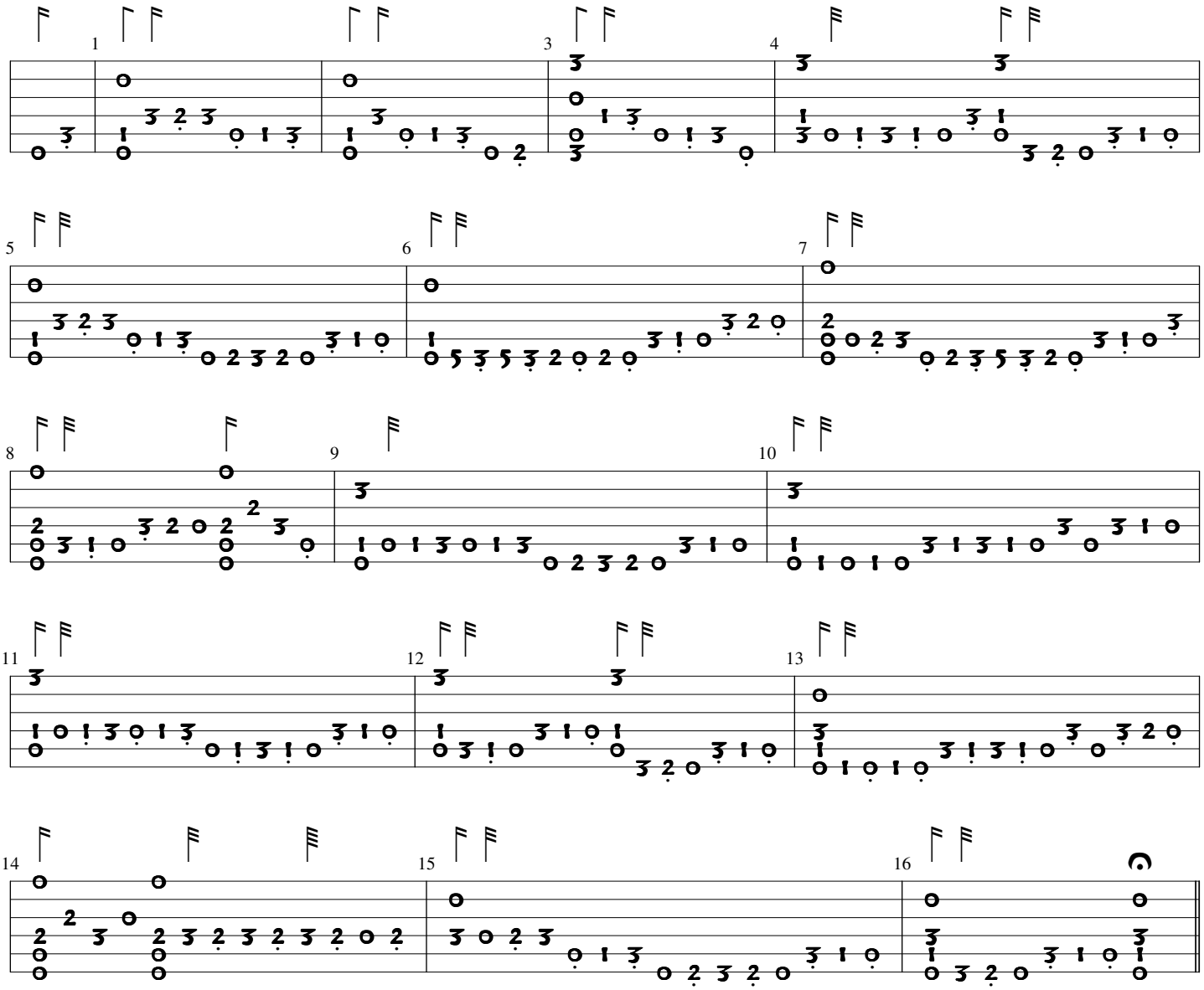
27 L'Herba fresca Gagliarda Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E1v



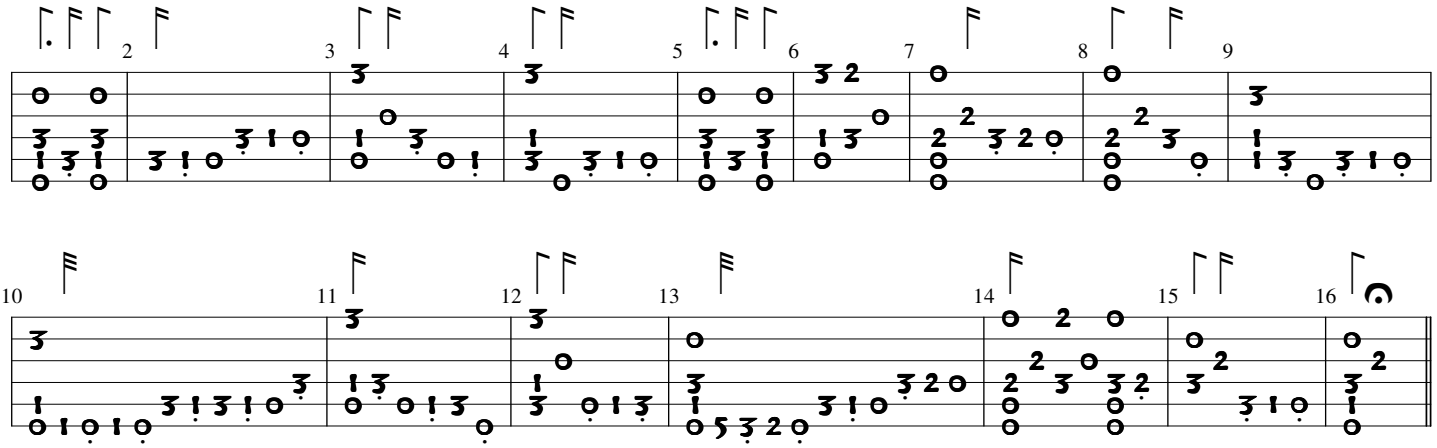
28 La Ferarese Gagliarda Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E2r

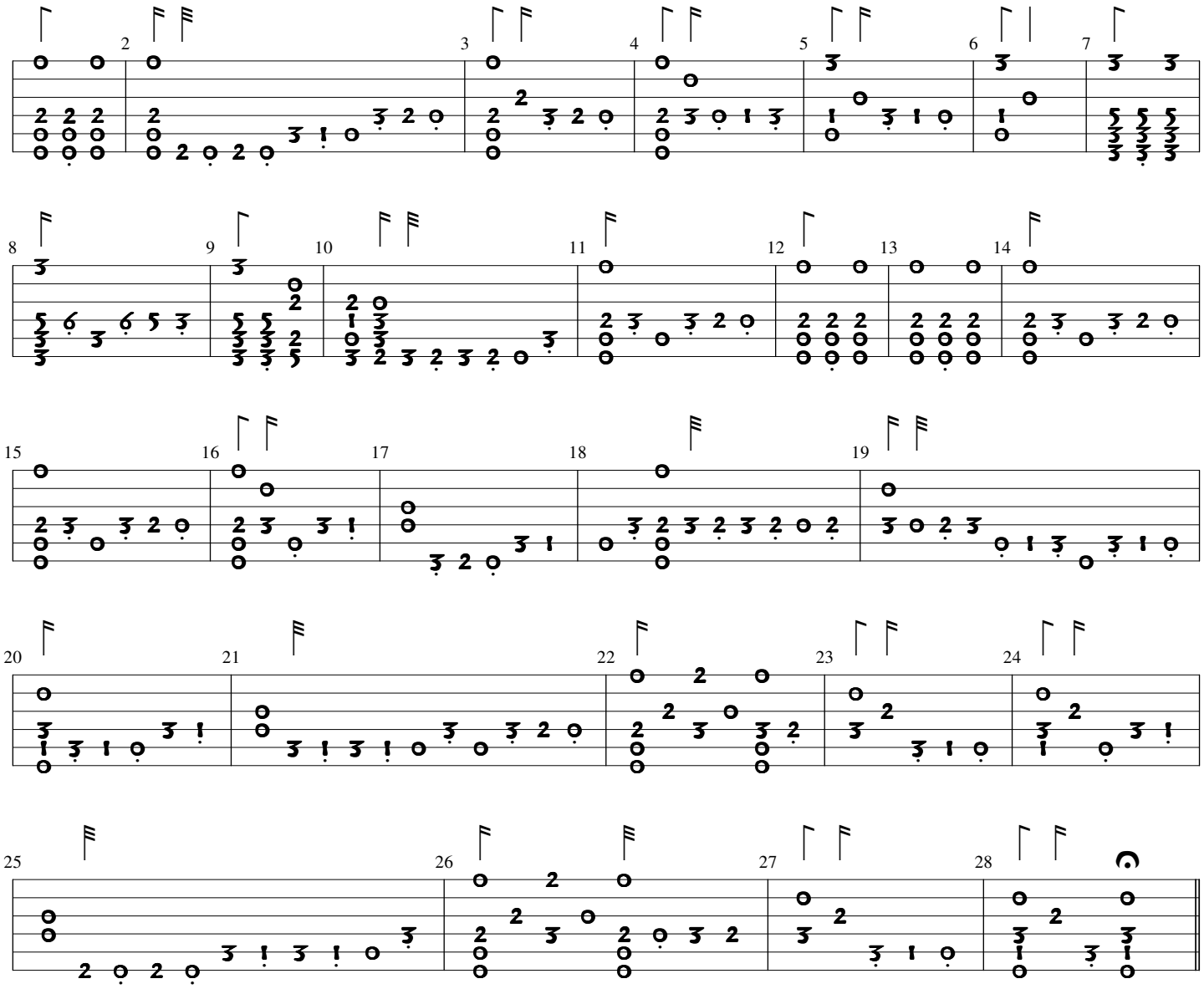


29 Pass'e mezo [antico] Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E2v

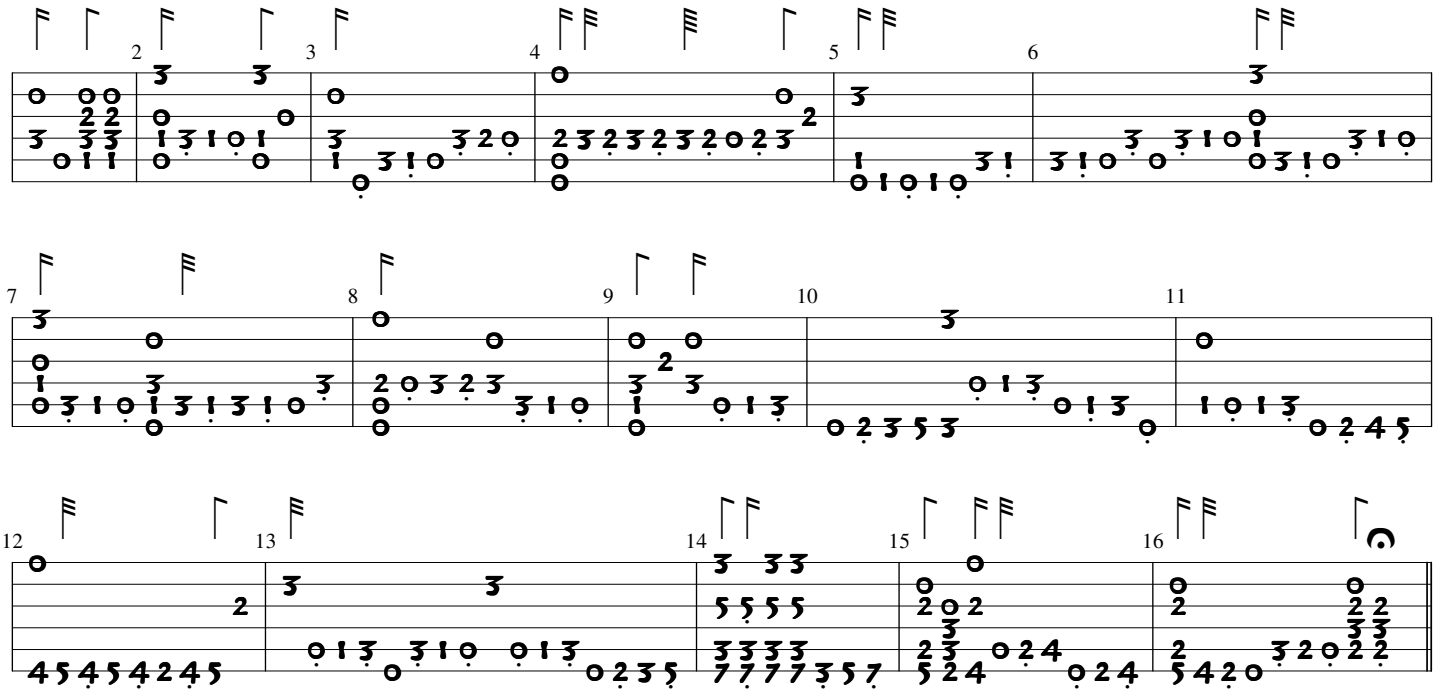


30 Gagliarda del dito Pass'e mezo Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E3r

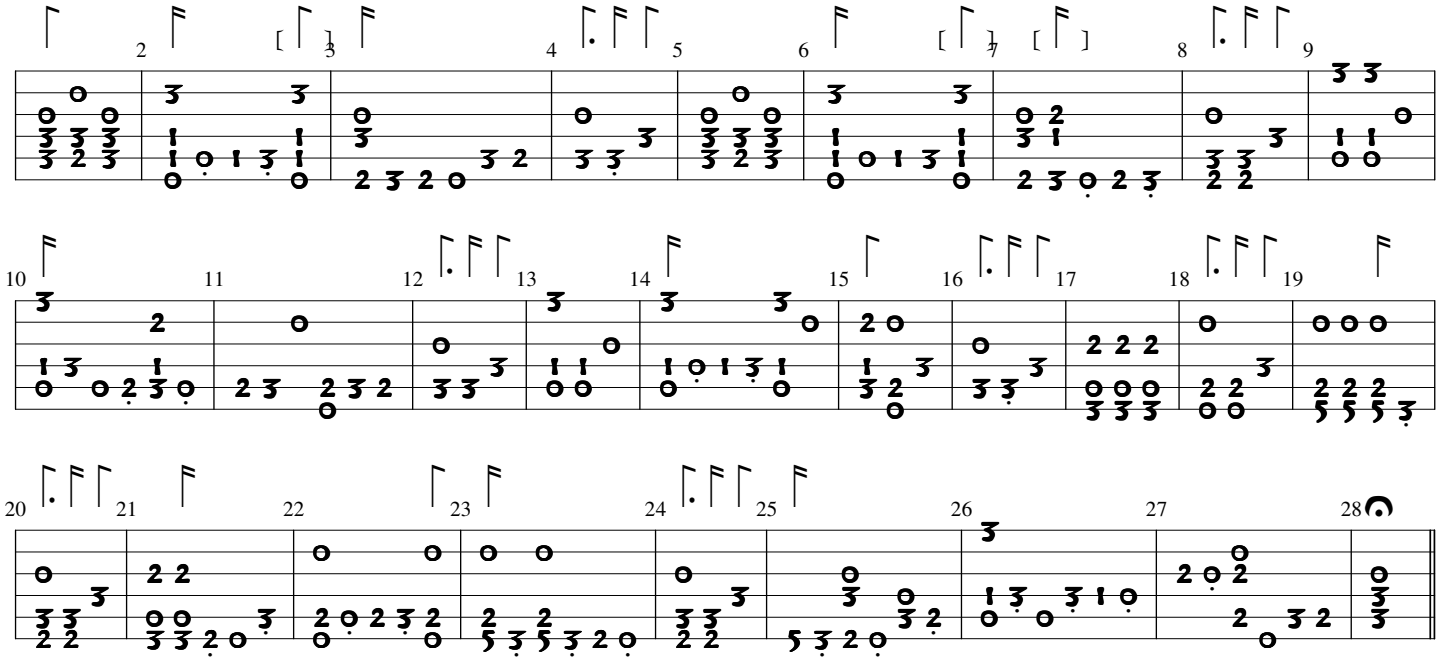


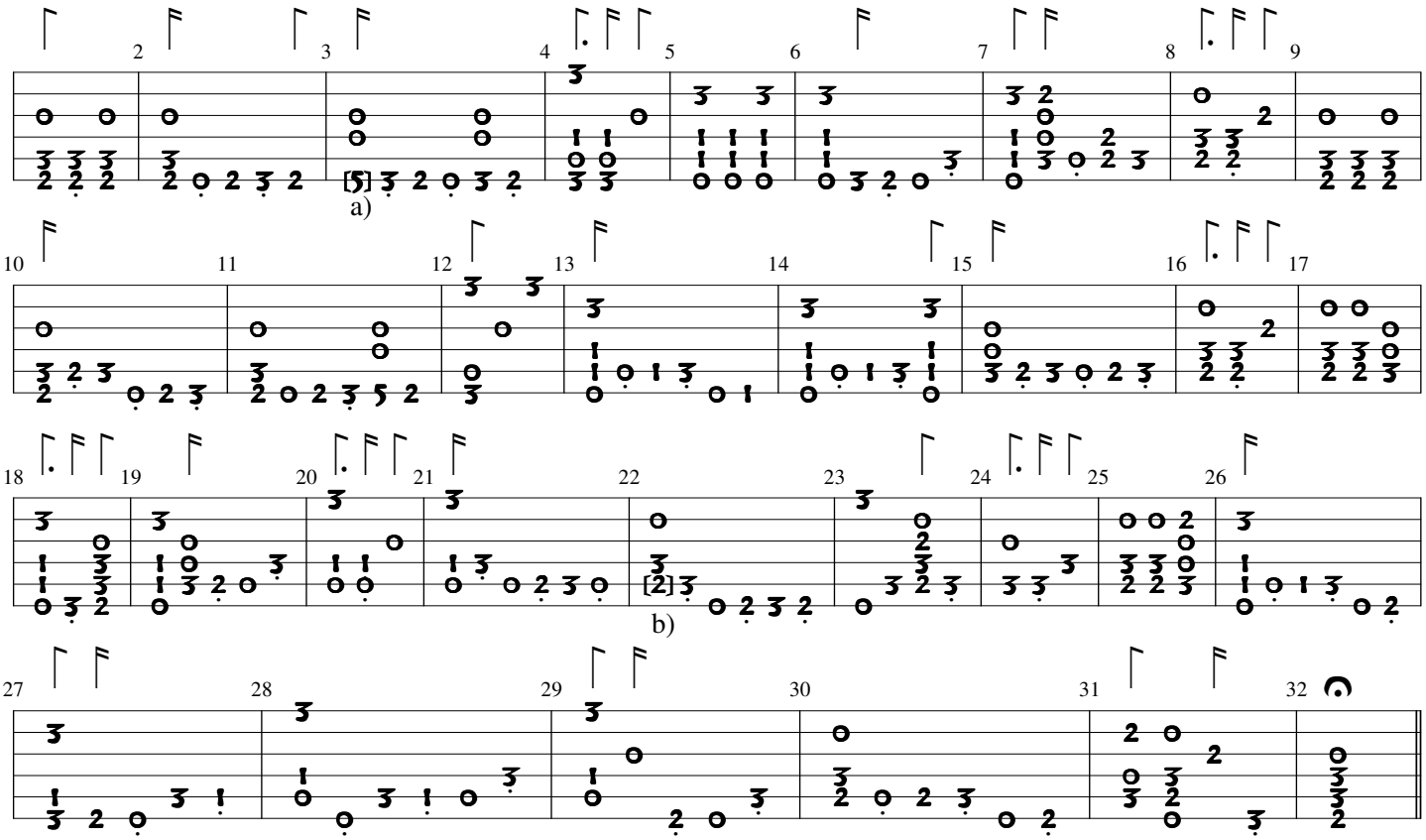


32 Le Forze di Erchole Intabolatura di Iulio Abondante ... de ogni Sorte de Balli .. Libro Primo (Gardane) 1546, E4r



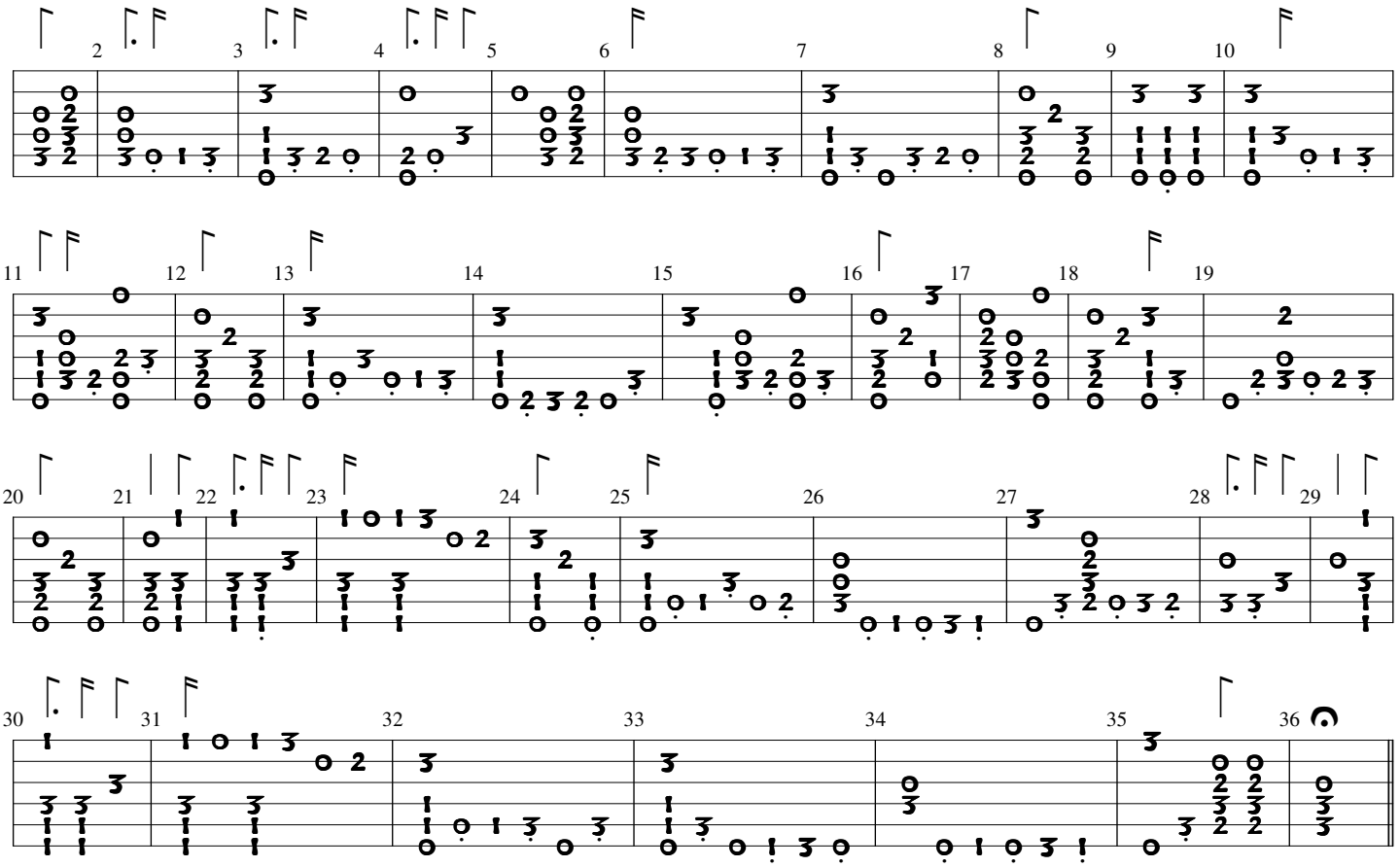
43 Sal[terello] ditto el maton. Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I2v



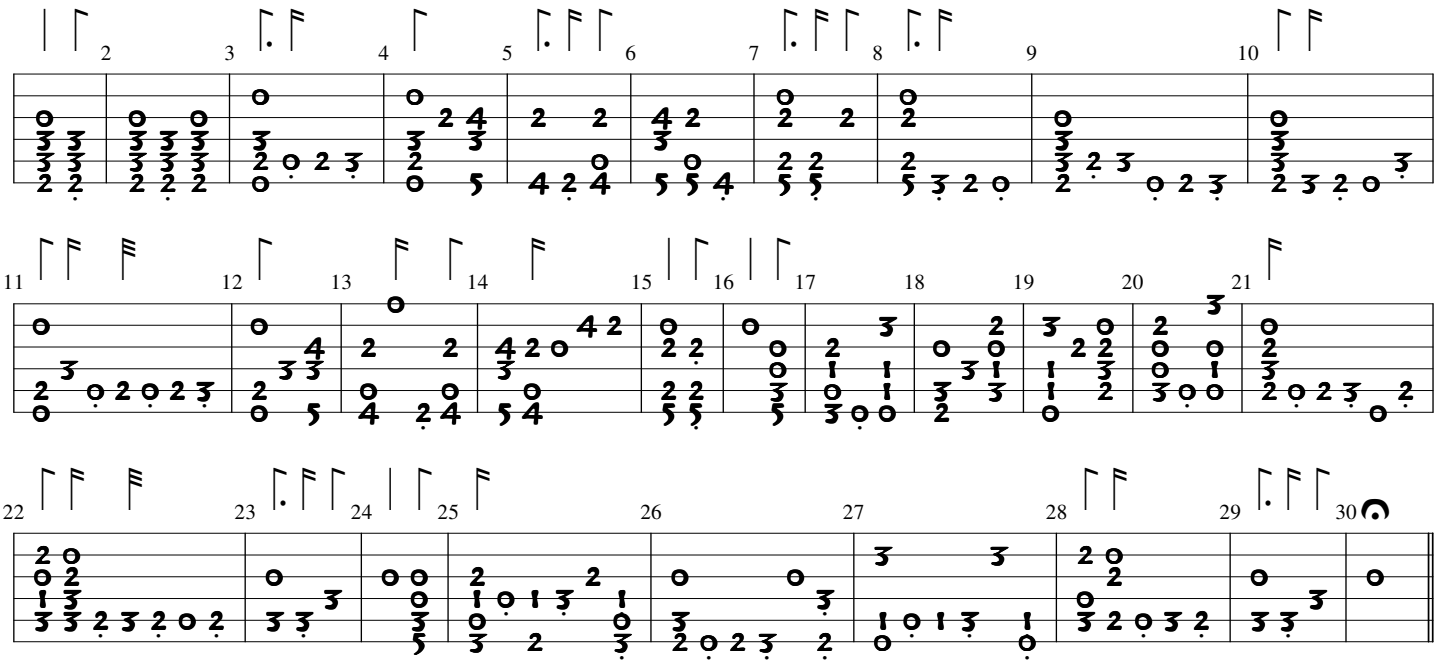


a) cipher missing in Gardane ed.
b) cipher missing in Scotto ed.

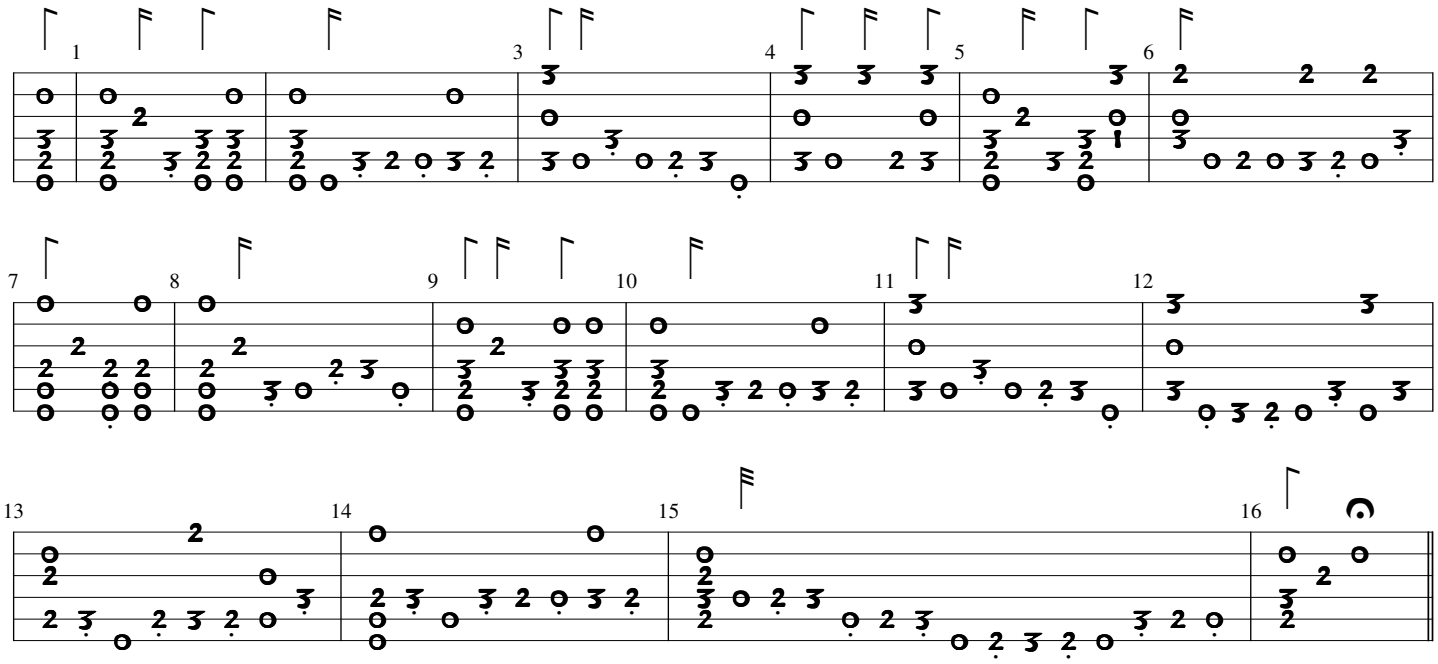
45 Sal ditto la bertoncina. Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I3v



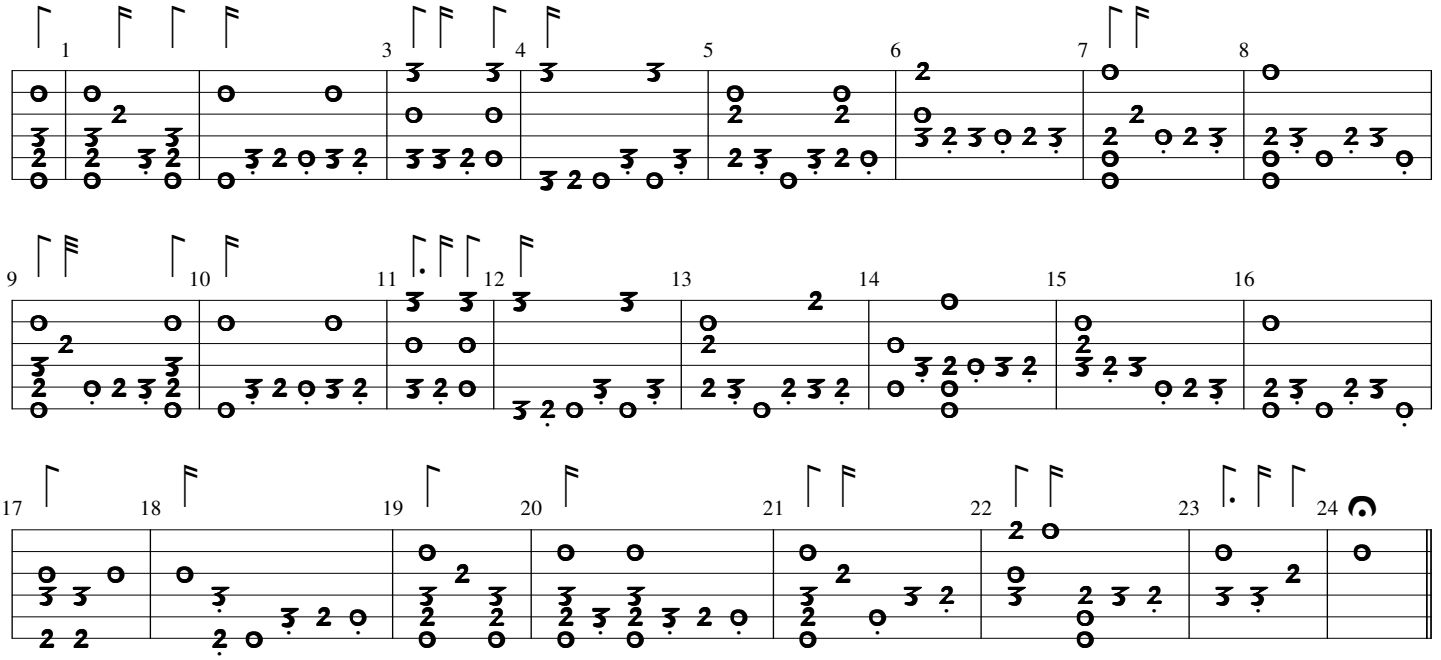
46 Sal ditto el giorgio. Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I4r

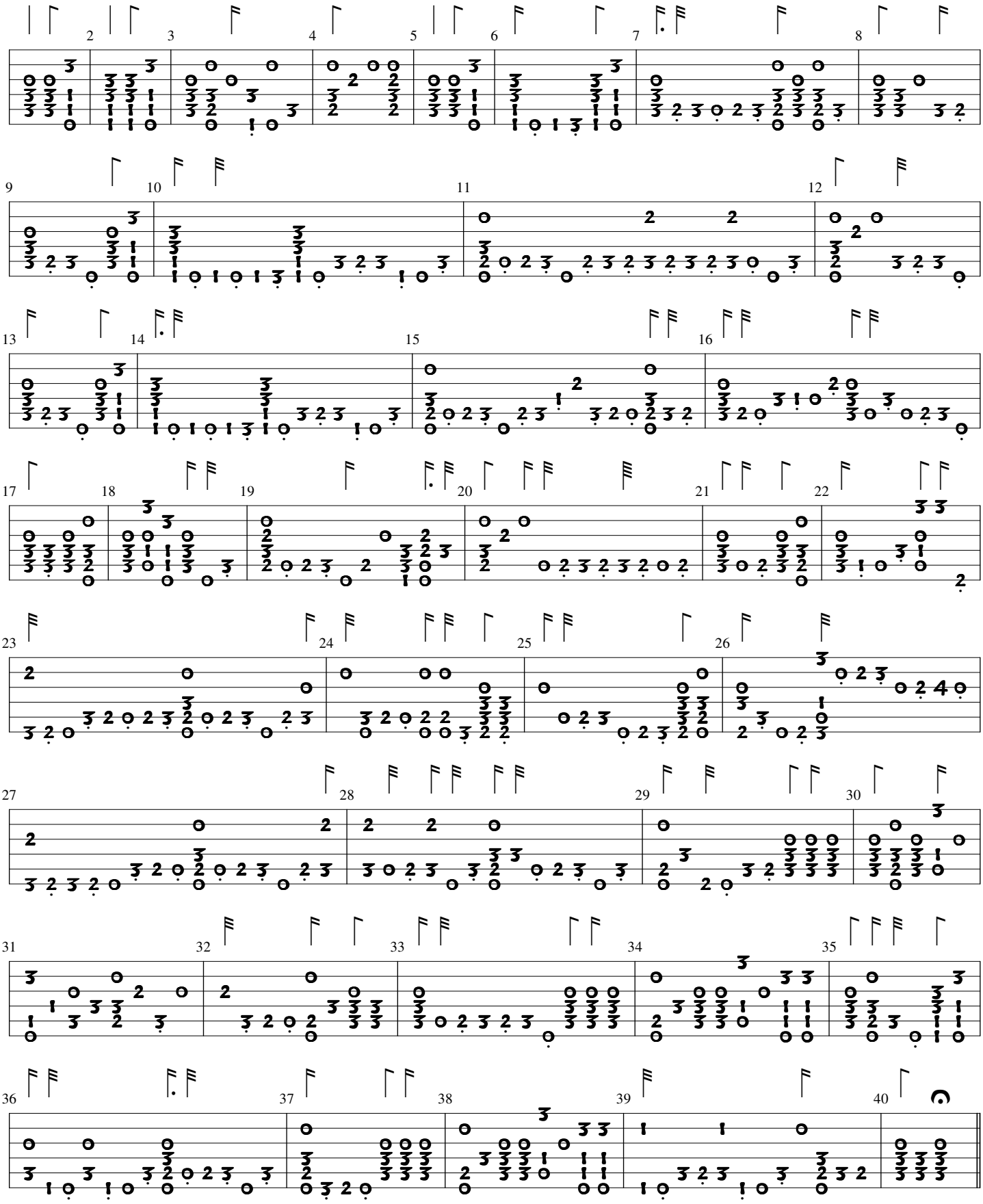


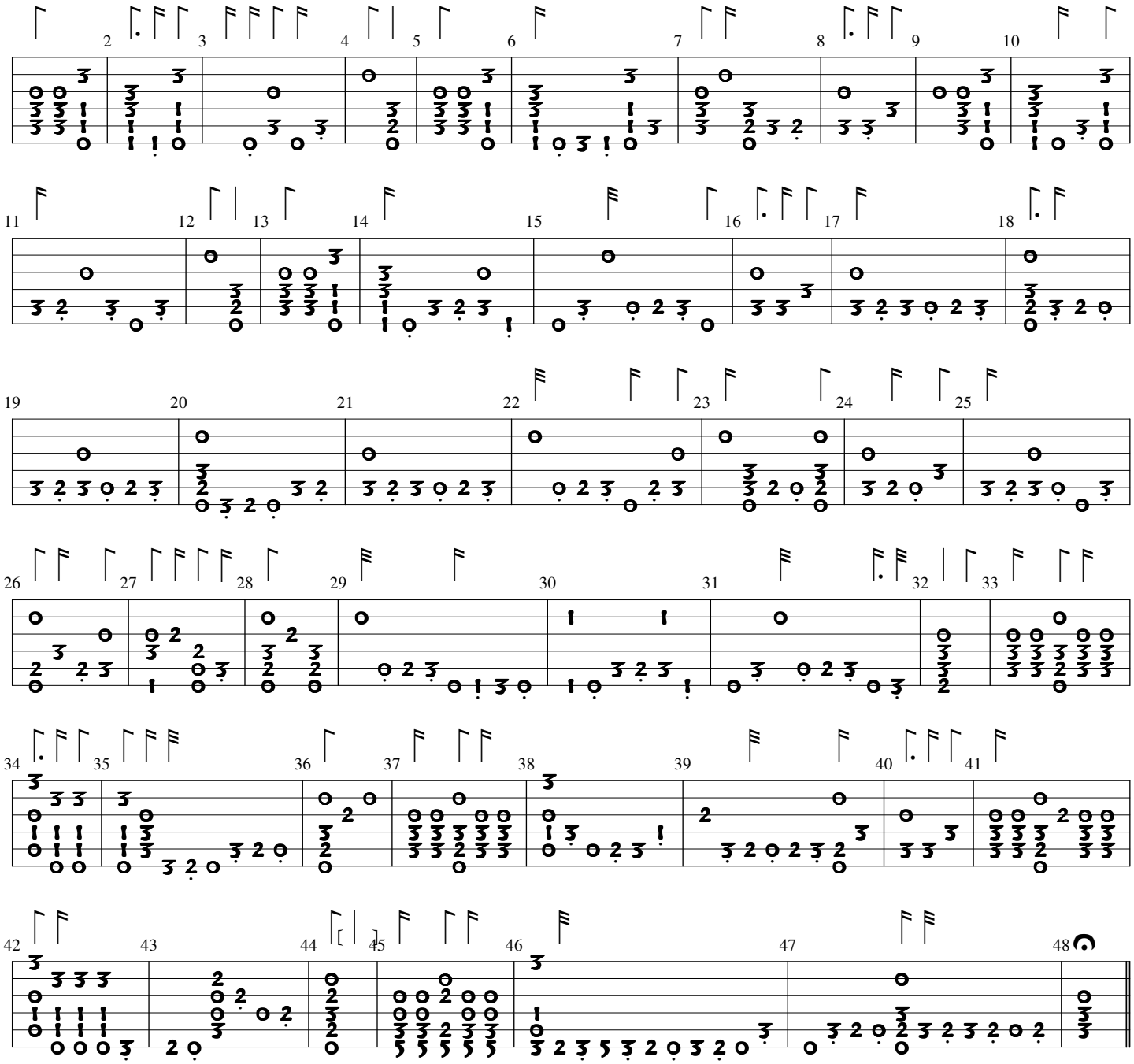
47 Pass'e mezo ala bolognesa Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, I4v

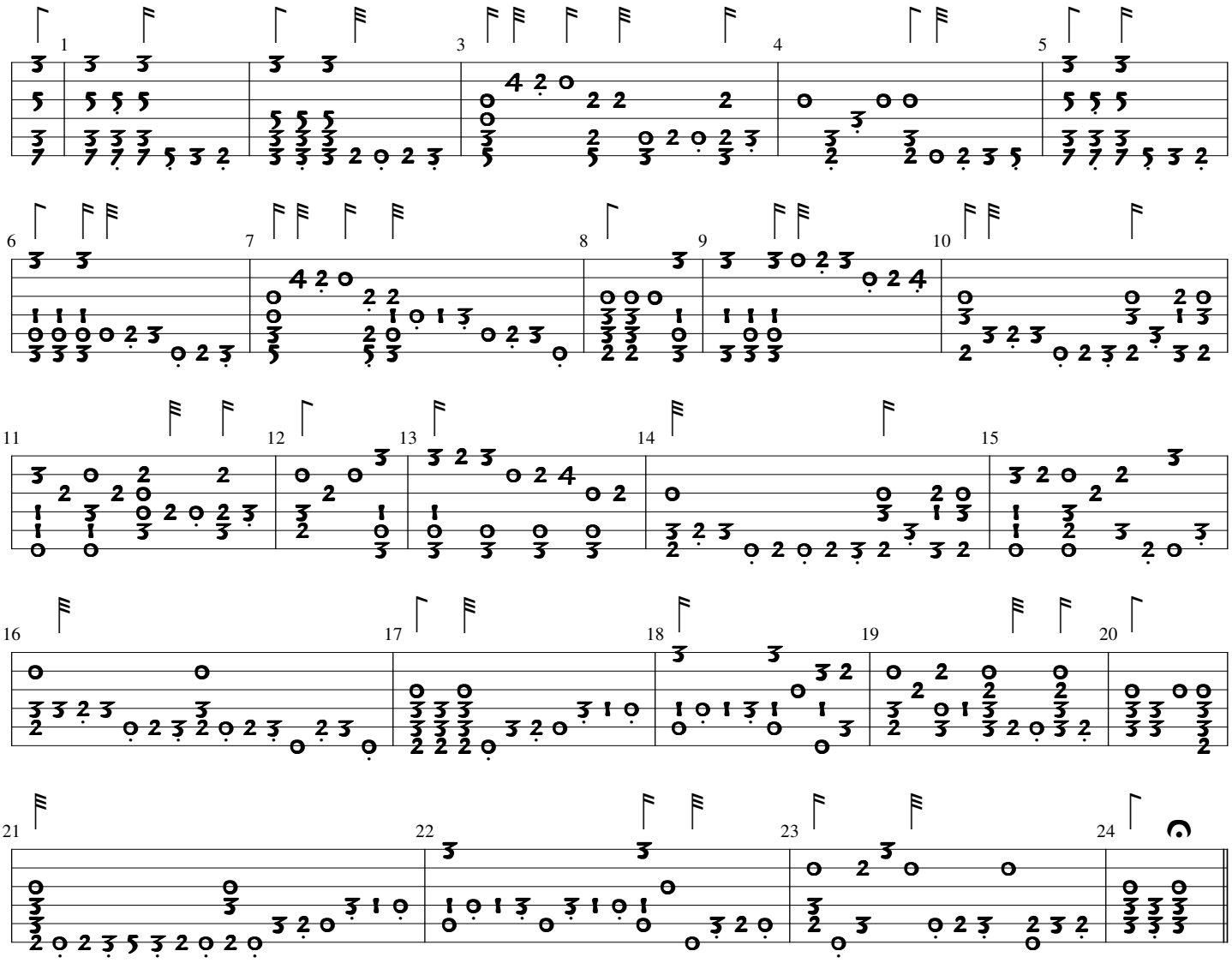


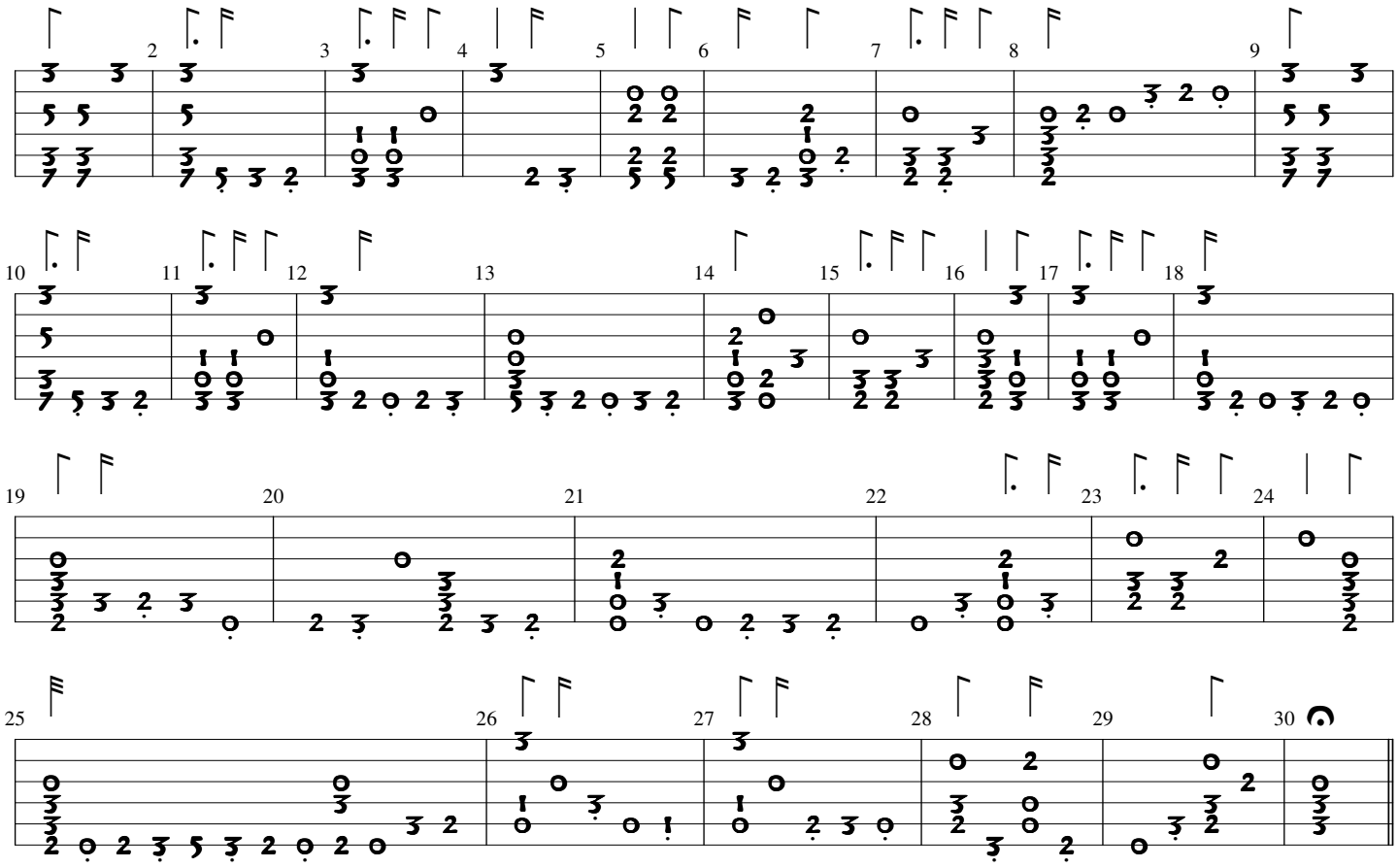
47 Saltarello ala bolognesa Intabolatura de Lauto ... Libro Primo ... per Io. Maria da Crema, (Gardane) 1546, K1r









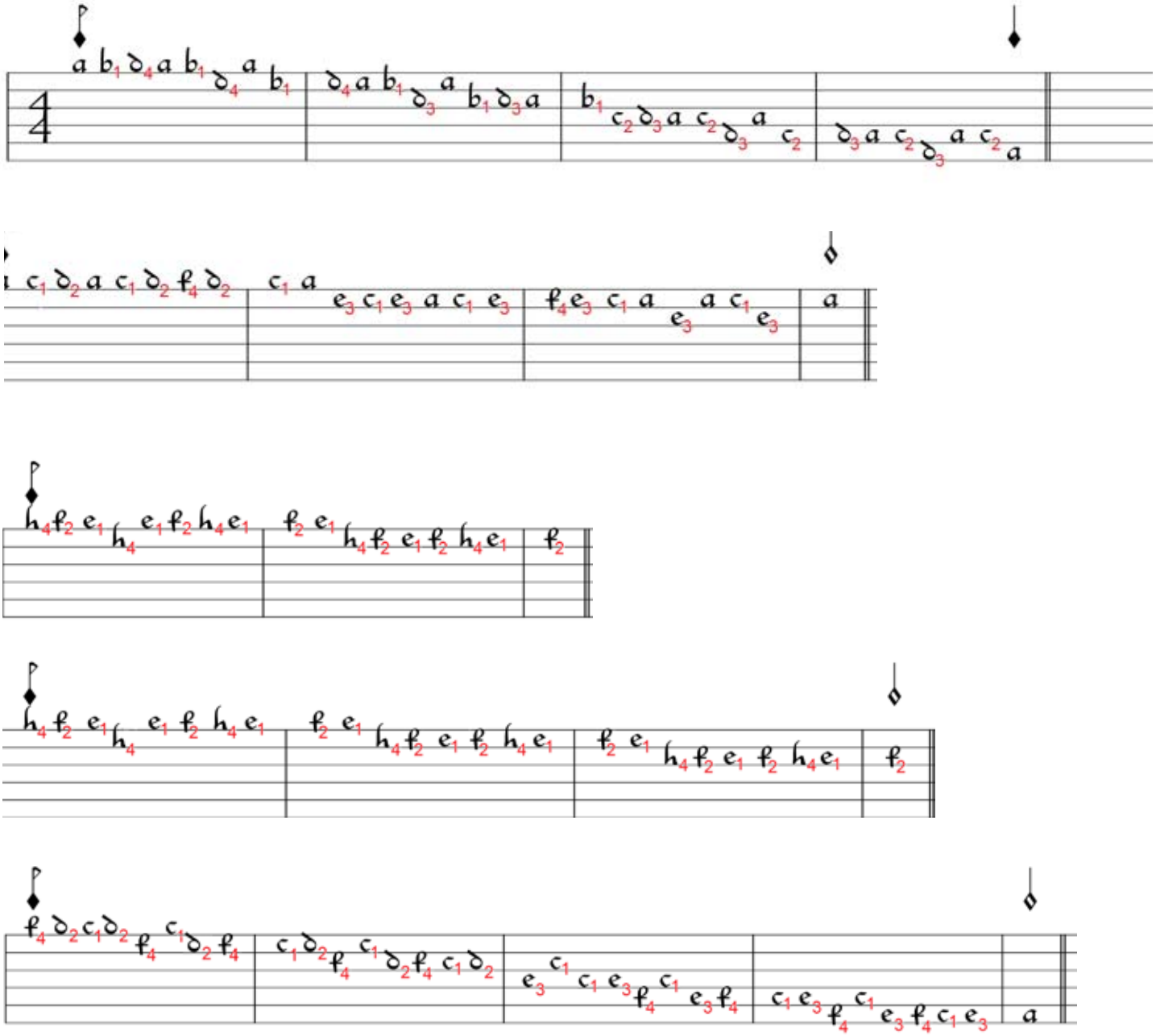


The Lute Forum

Comments from Lute Teachers

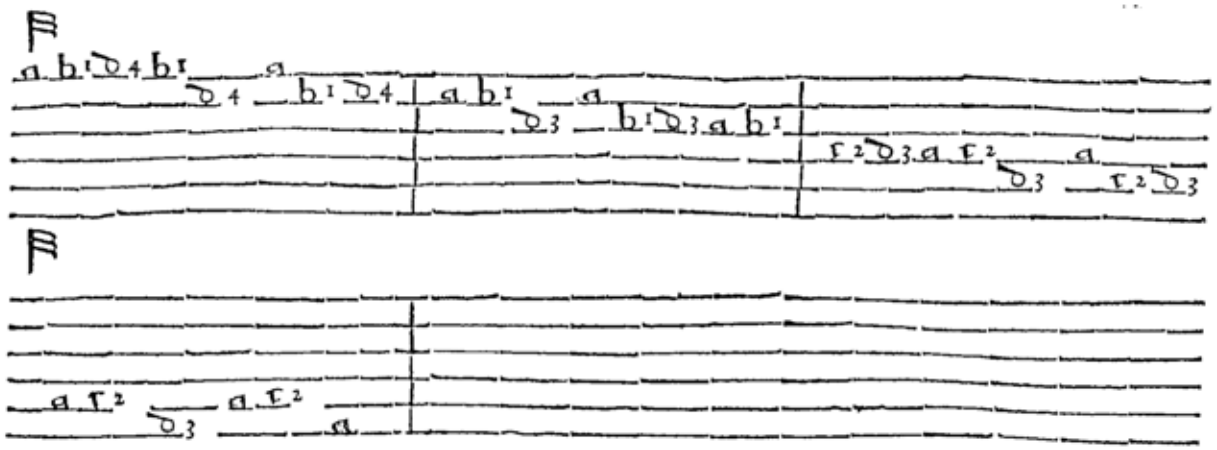
More left hand exercieses from Besard contributed by Sylvan Bergeron.

Jean-Baptistie Besard, *Thesaurus Haronicus,* 1603

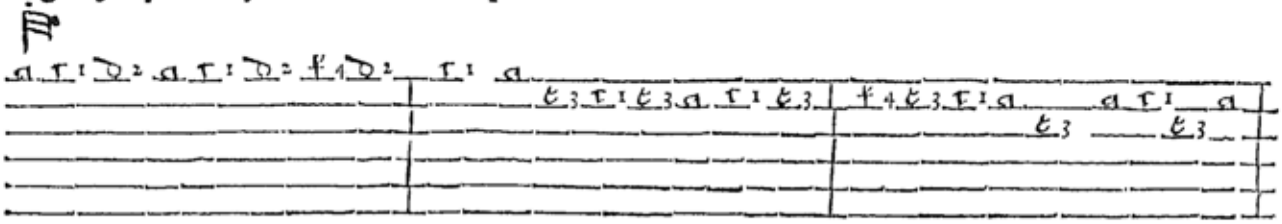


For vſing of both hands together.

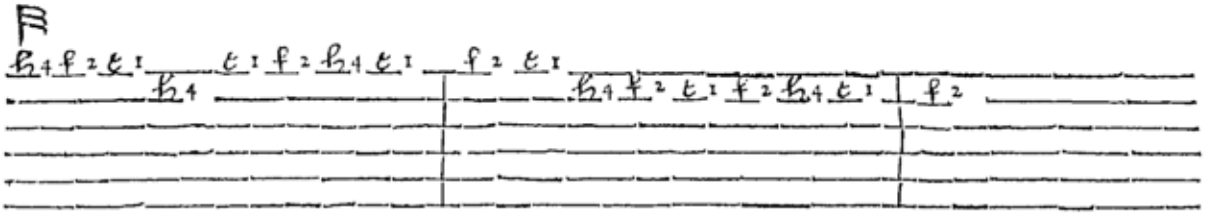
Wherefore take ſpeciall heede, leſt the right hand touch the Stringes before the left hand ſtop them, and carrie your left hand ſo in holding the necke of the LVTE with a good grace, your thumbe muſt be ſet vpon the middeſt on the backe of the necke, which muſt likewiſe with the other fingers as they goe vp and downe vpon the LVTE be gently moued and follow them the way they goe. Now if you would know with which finger euery letter is to be ſtopped, firſt enquire diligently whether the letter be it ſelfe alone, or ioyned with other letters: For if it be alone, then this order muſt abſolutely be kept. The firſt Finger muſt ſerue to ſtoppe *B*, the ſecond for *C*, the third and fourth for *D*. alwayes, ſo that the fourth finger ſerue the fift or fourth ſtring, and the third finger the other ſtrings, as for example:



But if the letters be ſet in Stoppes lower then *D*. then keeping the ſame order with your fingers you muſt goe lower with your hand, and that letter which ſtands neereſt the Bridge muſt be ſtopped with the little finger and the other letters which are aboue with the other fingers, as you may ſee in theſe examples:



And in this other.



In his discussion of multiple stops at the second fret, Besard acknowledges that some lutenists may find one fingering or group of fingerings more to their liking than another even if there is no obvious advantage to either approach.

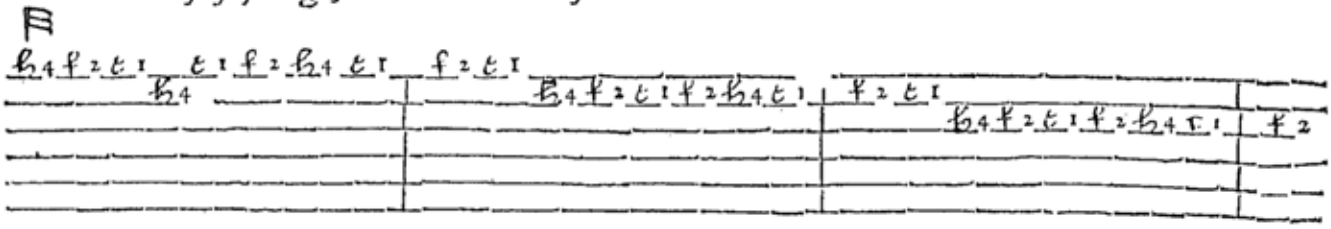
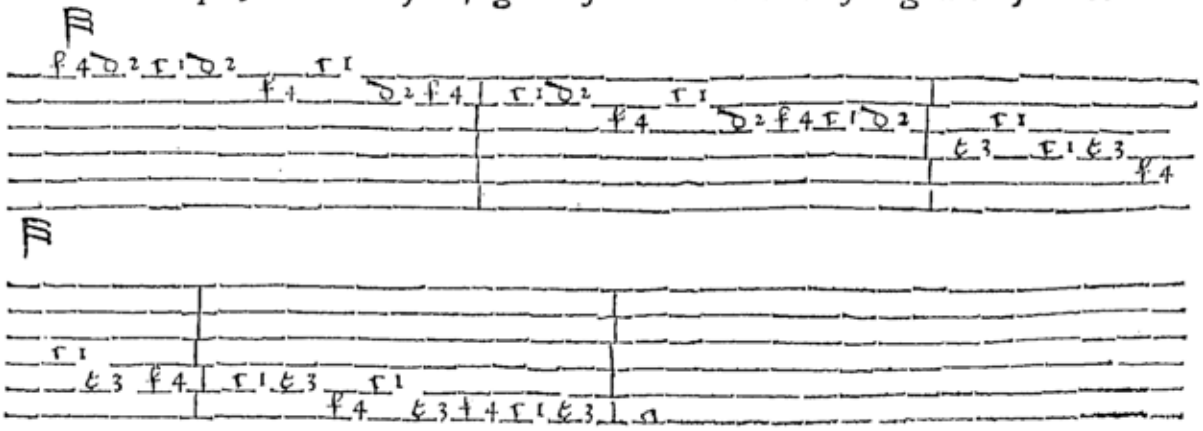
> For the letter C I thinke there is no lesse controuersie about it: for some men doe stop two Cs in the same Fret: when no Letter but ~ goes with them, with the second and third finger very elegantly: I alwayes stop it with the first and second finger, vnlesse it happen that ~.be in the same griffe, for then of necessitie must the two Cs be stepped with the second and third fingers. But if-the said two Cs, and with them other letters then ~, you must lay your finger crosse the fret, though not alwayes yet most an end, if those letters be vnder C which otherwise should according to the Rule be stopped with the second finger. vnlesse it chance that after the griffe wherein it is played, another Q follows immediately in some other string: Because to the end the first, namely, the Letter which is set in some Base may the better be held, it must needs be stopped with the first finger. And this shall suffice for the Letter C: more and certaine Rules you shall gather by vse and practise, yet haue I set downe some examples, lest the obscurenesse of theses things I haue deliuered might hinder thee. (Besard, *Necessary Observations Belonging to the Lvte, and Lvte Playing,* p. 9, quoted in Nolde, 137-138.

Alſo if ſuch letters ſingly placed beyond the fret *D* ſhall happen to be in more ſtrings then two (as for example in theſe Diminutions following) and no *A* put amongſt them, they muſt be ſtopped with the fore-finger laid ouer halfe the fret of that letter which is neereſt *B*, or with the fore-finger laid ouer the whole fret. The finger muſt be laid ouer halfe the fret if the Diminution goe no farther then three ſtrings: ouer the whole if you ſtrike more or all the ſtrings. This Rule will ſeeme more plaine perhaps out of the examples which follow:

A Diminution is a Crochet, Quauer, &c.

Of laying the finger croſſe fret.

An example, wherein the firſt finger is to be laid ouer halfe the fret E. *onely in the three firſt ſtrings, where* A. *is none of the Letters.*



An example, wherein the fore-finger muſt be laid ouer all the ſtrings in the fret C.